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THE JERUSALEM POST MAGAZINE

Friday, August 2, 1985

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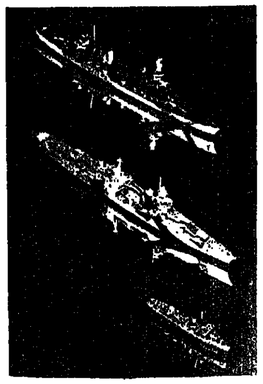

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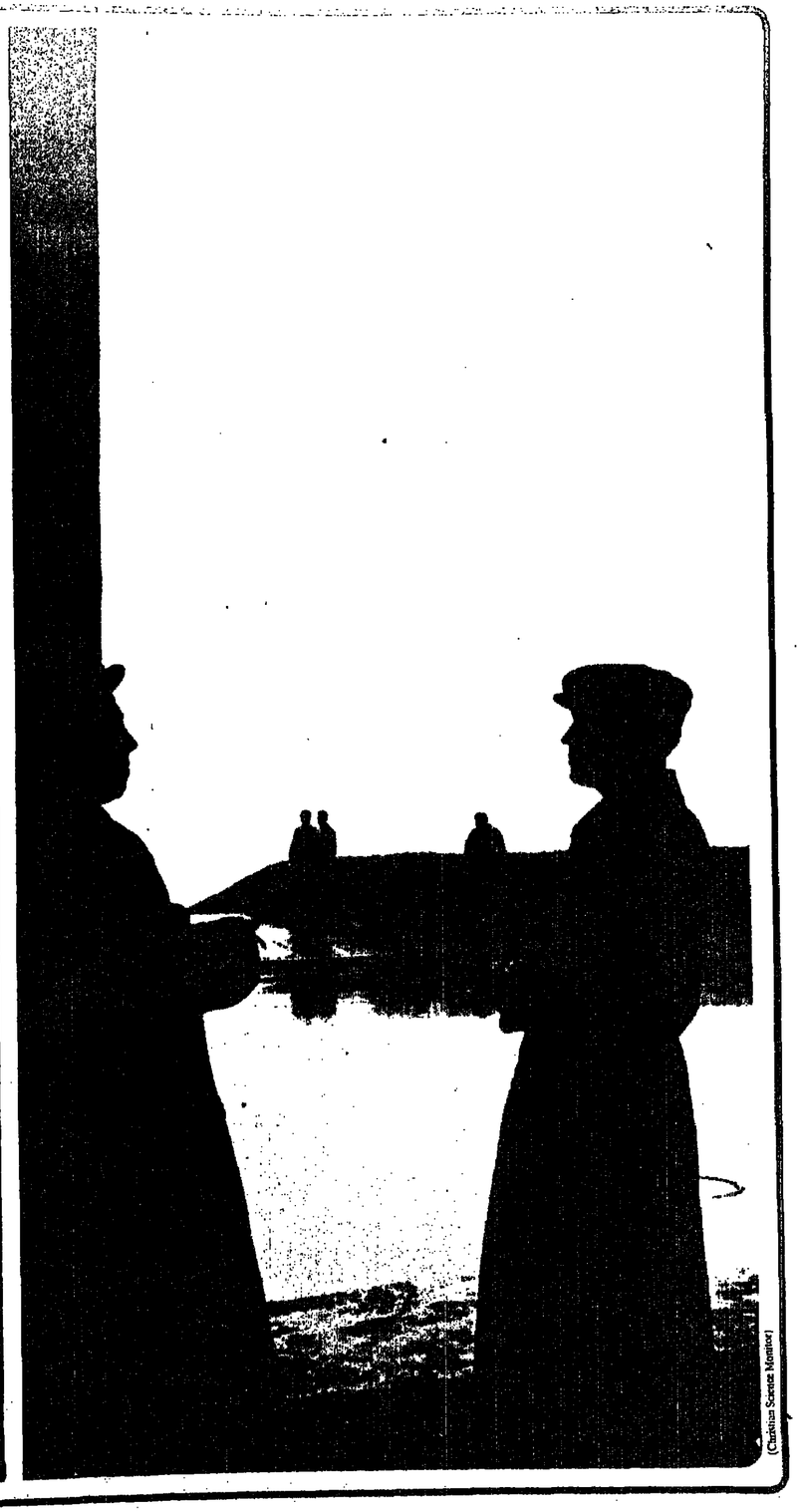

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(Christian Science Monitor)

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THE KNOTS BEHIND SOVIET TIES

Do the latest Soviet-Israeli contacts signal a real change in Soviet foreign policy since 1967? MIKHAIL AGURSKY thinks they do, and explains it all in terms of the old controversy over Soviet national goals, which has nothing to do with developments in Israel.

THE LATEST Soviet proposal for a *modus vivendi* between Israel and the USSR is neither an unexpected, eccentric Soviet volte-face nor Soviet disinformation. It is, rather, a natural result of the changing world balance of power and of the slow Soviet adaptation to reality, which puts constraints on Soviet domestic and foreign policy.

No doubt the new Soviet initiative is an embarrassment to those in the West who for a long time have claimed that the USSR is a superpower which cares only for its security. Those holding this view stubbornly ignore the Soviet drive for expansion and the internal Soviet controversy about basic issues at home and abroad.

The USSR is widely, but incorrectly, regarded as a country where the titular ruler (now Mikhail Gorbachev) exercises absolute power and chooses all officials at will. The Soviet power play is, therefore, ignored, and the political dynamics in the USSR are completely overlooked. This basic ignorance exists because the USSR has an esoteric political culture that creates fertile soil for wild speculation and, even worse, for politically motivated interpretations in support of the partisan actions of one or another Western political group.

This is why it is difficult for some to admit that the present Soviet policy might change, that the new Soviet step is not a tactical maneuver that follows from past Soviet behaviour, and that the USSR could be a moderating power if the political struggle now going on there were decisively resolved in favour of a more realistic group.

Israel needs to understand what is happening in the USSR for successful diplomatic bargaining to take place. An incorrect perception of the Soviet position could inflict on Israel no less harm than did the puerile American view of the USSR on the U.S. during the presidency of Franklin D. Roosevelt.

THIS IS NOT the place for a full discussion of the profound economic, demographic and political crisis that has brought the USSR to the verge of collapse in the foreseeable future. One of the main reasons for this crisis is the Soviet inability to digest everything it acquired after World War II.

Stalin realized that his new – but impoverished – empire could not remain secure alongside Western Europe with its immense and attractive wealth. He wanted to solve this problem towards the end of his life by taking over all of Western Europe.

His successors have not dared to launch a direct attack on Europe. After an initial hesitation, they decided to resort to Stalin's strategy of achieving a decisive worldwide victory as quickly as possible in order to maintain their crumbling empire and to prevent the collapse of their inherently unstable military-oriented economic system.

However, they changed Stalin's tactics and decided to strangle Europe and the U.S. by means of a Soviet advance into the Third World which would give the USSR full control of the world's natural resources. But as a result of this expansion, the Soviet geopolitical position deteriorated because of overextended communications and insatiable clients.

Meanwhile, the U.S., Europe and Japan, by simply demonstrating their success, endangered Soviet security. The Sino-Soviet split, events in Poland which the USSR could not control, the impossibility of controlling hardline satellites like Cuba, North Korea and Bulgaria, all frustrated Soviet politicians. The attempt to strangle the Western economy through the oil embargo after the Yom Kippur War backfired, and provoked irreparable economic difficulties in Eastern Europe.

All these problems brought more reasonable Soviet leaders to cast doubt on Soviet national goals. Since the end of the '60s there has been a sharp controversy among these leaders about basic issues of Soviet policy. While the majority of Soviet leaders feared any radical policy change, there was strong opposition to the policy inherited from Stalin. The impulse for change came first from Russian provincial party organizations, supported by some factions in the army, the KGB and the diplomatic corps. This "Russian" opposition demanded at least a halt in Soviet expansion, but its main objective seems to have been a reconsideration of Soviet national goals, which would have required the restructuring of the Soviet economy.

AFTER SOME ups and down in this struggle, it was the Russian provincial group that succeeded in taking over key positions in Soviet politics. For example, Gorbachev comes from Stavropol in southern Russia, Yegor Ligatchev from Tomsk in Siberia, Mikhail Solomentsev was the prime minister of the Russian republic and Vitaly Vorotnikov came from Voronezh in central Russia.

The Middle East became a major issue in Soviet politics, far beyond its real importance. The intensity of the struggle over this issue was to a large extent linked to the past positions of those Soviet leaders who had been involved in decisions concerning the Middle East. For example, Andrei Gromyko was involved in crystallizing the policy in favour of the creation of the State of Israel in 1947-1948 and this involvement became an Achilles heel.

On the other side of the fence, the late Mikhail Suslov, the Soviet Union's leading ideologist, and Boris Ponomarev, the present head of the International Department, opposed the creation of Israel from the very start, and the deterioration in Soviet-Israel relations paralleled the increase of their political influence.

Suslov controlled Soviet foreign policy at the end of Stalin's life. He suffered a setback for about a year after Stalin's death, but soon recovered and in 1955 succeeded in making Dmitry Shepilov the foreign minister. Shepilov initiated the Soviet-Arab *rapprochement* and was the first senior Soviet official to visit Cairo in 1955.

In 1957, Shepilov was dismissed because of his involvement in the abortive plot to oust Khrushchev, and Suslov's influence once again waned. But it was Suslov who was the main beneficiary of Khrushchev's subsequent dismissal in 1964. In 1966, Suslov once again imposed Stalin's plan of world domination, a plan in which he had a hand before 1953. Suslov and Ponomarev, more than any other Soviet leaders, contributed to the outbreak of the Six Day War and did their utmost to have Israel outlawed in the international arena after 1967.

THE OBSTINATE adherence of Soviet leaders to their past policies can be explained by the harsh rules of the Soviet political struggle. Any controversial policy becomes somebody's vulnerable point. In order to shield this point from assault, a Soviet leader has to be consistently assertive. Thus, a controversial political issue can become a tool in the political struggle. This process, of course, is not limited to the Soviet Union.

Therefore, it is impossible to understand Soviet politics without a detailed knowledge of the political past of the main actors. In the case of Gromyko and Ponomarev, this past covers all of Soviet history from 1939, if not earlier. Soviet Middle East policy and the attitude towards Israel have been complicated by another factor, namely Soviet attitudes towards the Jewish people as a whole. Suslov was one of the main movers of Stalin's anti-Semitic policy and helped prepare the deportation of the Jews that was to go into effect in March 1953. Suslov also initiated the anti-Semitic campaign against the "cosmopolitans" in 1949 and it was Ponomarev who purged the Jewish anti-Fascist committee. These two also had a leading role in the campaigning against Zionism in 1952-1953 and the wild accusations against the Joint Distribution Committee.

The example of Alexei Yepishev is even more conspicuous. From the Ukraine, Yepishev was a deputy KGB minister in 1951-1953 and was very probably responsible for the Slansky trial, the "Doctors' plot" and the preparations for the Jewish deportation. In 1962, Yepishev was appointed chief of the army's political directorate, being directly responsible for the political and ideological control of the Red Army. Yepishev's removal a fortnight ago was part of a process which made possible the recent meeting in Paris of the Soviet and Israel envoys.

Another stronghold of the hardcore Stalinist faction was the Leningrad party organization. Frol Kozlov, its second secretary in the final days of Stalin's rule, was one of the chief instigators of the proposed Jewish deportation. He became Khrushchev's heir apparent, but fell ill and died in 1964. The Leningrad party organization was always a Suslov preserve and Suslov was responsible for political nominations there. Grigory Romanov was his choice as the Leningrad party secretary at the end of the '60s, the height of Suslov's political influence. Romanov's removal in July 1985 has the same implications as Yepishev's dismissal.

ONE OF THE most militant Stalinist factions was the Bielorussian party organization whose grey eminence was Mikhail Zimianin, the second party secretary there at the end of Stalin's days. During the wave of re-Stalinization in 1965 he was appointed editor-in-chief of *Pravda*, and in 1976, party secretary for ideology, outranked only by Suslov. He also got control of all the Soviet media. His main spokesman, Vladimir Bolshakov, became a *Pravda* political columnist. Zimianin was conspicuously absent from the July 27, 1985 opening ceremony of the Moscow Youth Festival and this could mean that he, too, has been removed.

The anti-Zionist campaign was unleashed in 1968 by Suslov, Ponomarev, Yepishev and others, and its increasing intensity signalled the growing re-Stalinization of Soviet political life. One of the central propositions of the Stalinist faction was the claim that Israel did not have the right to exist. This claim was, in effect, also an indirect attack on Gromyko, who was thus blamed for supporting the creation of the state. In 1973, Ponomarev's deputy, Vadim Zagladin, declared that he would not be surprised if Zionism were soon declared a crime against humanity. This position was reflected in the notorious UN decision of 1975 equating Zionism with racism, which was inspired by the International Department.

BEING UNDER attack, the old Stalinist faction in the Soviet leadership only increased the intensity of its campaign against Israel and Zionism, trying in this way to block any change in Soviet national goals that could undermine their personal political positions. The faction's campaign probably peaked on March 6, 1981 when, coinciding with the anniversary of Stalin's death, the Bielorussian newspaper, the *Sovietskaia Bielorussia*, published an article by Vladimir Begun repeating the 1953 charges against the JDC, which had been the official background of

(Continued on page 7)

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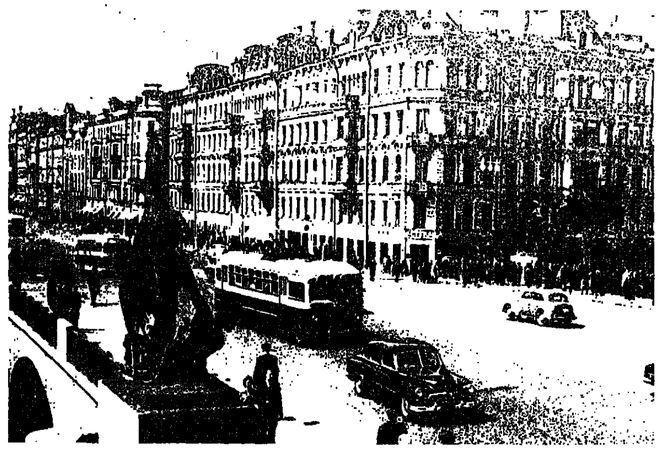
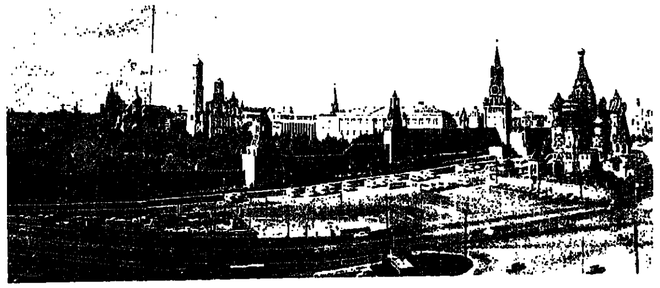


(Above) *Neva Prospect, Leningrad's best-known street, and the Anichkov Bridge.* (Below) *Moscow's Red Square.*



'I had assumed that as an American citizen I had no reason to fear for my physical safety in the Soviet Union... This basic preconception was knocked sickeningly askew when my travelling companion and I were assaulted by two burly, thuggish-looking men on one of Leningrad's main streets... I had expected the refuseniks to be deeply pessimistic about the possibility of better Soviet treatment of Jews, but I found the Jews I spoke to cautiously hopeful...' The Post's WALTER RUBY reports on a visit to Russia

BEFORE I embarked on a 10-day trip to the Soviet Union last month, I had some preconceived notions about what I was likely to encounter. As it turned out, several assumptions I took with me to Russia proved to be dead wrong.

I had been led to believe by Soviet Jewry activists in the United States and Israel that the refusenik community in the Soviet Union takes a hard-line stance against any warming in U.S.-Soviet relations until the Soviets open the door again to large-scale Jewish emigration.

Instead, I found several leading refuseniks speaking of the need for the U.S. to loosen its trade restrictions in exchange for Soviet gestures that would fall short of a full-scale resumption of emigration.

I had expected the refuseniks to be deeply pessimistic about the possibility of movement by the new Soviet leadership toward better treatment of Jews, but I found the Jews I spoke to cautiously hopeful – almost against their better judgement – that some change for the better might be possible. An upturn in the number of Jews allowed to emigrate in early July, the surprising broadcast of *Tevye the Milkman* on Soviet television, and reports by the BBC of the contacts between the Israeli and Soviet ambassadors in Paris led several of the refuseniks to describe the situation as possibly more fluid today than at any time in years.

FINALLY, I had assumed that as an American citizen, I had no reason to fear for my physical safety in the USSR, although I was prepared for the possibility that I might be taken in for questioning by the KGB after visiting refuseniks, or even expelled from the country.

This most basic of my preconceptions was knocked sickeningly askew when my travelling companion and I were assaulted by two burly, thuggish-looking men on one of Leningrad's main streets late one night, shortly after leaving the apartment of a refusenik.

Several features of the attack, including the fact that we were relieved of our handbags (which contained notebooks and film of our visits with refuseniks) but not of our wallets, and that one of our attackers shouted "Zhid" as he beat and kicked my companion, led us to believe that our attackers were employees of the KGB and not "hooligans," as they were portrayed by a police investigator the following day.

If the assault was indeed a KGB action, the question of motive remains a mystery, especially since the incident was apparently the first such beating of American citizens in the Soviet Union in 1985, and came at a time when the Gorbachev government appeared to be sending positive signals to Israel and world Jewry.

One assumption that proved correct was that the refuseniks would turn out to be courageous and inspiring people. What I learned, however, is that terms like "brave" and "heroic" do not adequately describe these people. They are, in fact, people who, by force of circumstances, have transcended normal human limits and are living with an intensity and clarity few of us will ever experience. To be fortunate enough to meet them and to touch their lives is a rare privilege.

MY TRIP to Moscow, Baku and Leningrad, together with David Rier, 23, a recent graduate of Columbia University and presently a yeshiva student, was arranged with the help and guidance of the Long Island Committee on Soviet Jewry.

We had hoped to meet with as many refuseniks as possible during our three days in Moscow, but found that many of the people we wanted to see were out of the city because of the impending opening of the International Youth Festival. Political dissidents of all stripes come under greatly increased pressure from the authorities during official events that bring large numbers of foreign visitors to Moscow, and often decide to go on vacation for the duration.

The entire city was festooned with banners and propaganda posters promoting the festival and glorifying the Soviet Union as a nation "totally dedicated to the achievement of world peace."

As Rier and I moved about Moscow by subway and on foot, I found it to be a less grim and more attractive place than I had expected, and the people of whom we asked directions were cordial, if generally reluctant to get into conversations that went beyond the superficial.

However, the omnipresent posters with their slogans and giant representations of Lenin, triumphant with upraised chin, were numbing and depressing, wrapping the city and its eight million inhabitants in a shroud of inane orthodoxy.

A VISIT with Prof. Alexander Lerner was a marvellous antidote to official Soviet reality. Once the nation's leading expert on cybernetics and one of its most celebrated scientists, and since his first application to emigrate to Israel a scorned nonperson, Lerner is very warm, humorous and unpretentious, and appeared to be in good health and spirits.

He forcefully expressed the viewpoint that the U.S. should signal that it is prepared to accord the Soviet Union most-favoured-nation status for a one-year trial period under the terms of the Jackson-Vanik amendment.

The *quid quo pro* for such a gesture, he said, should be a Soviet promise to free the 28 Jewish prisoners of conscience now in jail, to allow the emigration of refuseniks who have been waiting for more than five years, and to rationalize and expedite the process of exit application and emigration. He would urge the U.S. to re-apply trade sanctions if the Soviets failed to fulfil their promises.

Lerner produced a copy of a petition he had helped to organize which was recently sent to interested groups abroad, calling for the creation of an "international committee for Soviet refusenik intellectuals."

According to this, "refuseniks in science and the arts confront special problems in adjusting to a situation where they are often deprived of their right to engage in creative effort. We believe there is a need for an international committee to defend refusenik intellectuals from discrimination and victimization and to fight for their right to emigrate."

Also meeting with us at Lerner's apartment was American-born Abe Stoler, 74, who moved to the Soviet Union with his parents in 1931, and has been trying to leave it for 10 years. Stolar, a charming and amusing man who worked for Radio Moscow for many years, was finally given permission to emigrate with his son Michael last March, but has refused to go because his daughter-in-law Gita was again refused a visa.

Stolar asked for support from the West for his family, and said, "If not for the constant appeals from the West on behalf of the refusenik community, all of us would be in jail today."

AT THE HOME of refusenik Lev Blitshtein, I met Leonid Shcharansky, whose frail mother, Ida Milgrom, had fallen down earlier that day and broken her nose and several ribs. (We heard later that she was recovering satisfactorily.)

Leonid, an engineer who was fired from his job two years ago despite the fact that he has never applied to emigrate, said that although Soviet authorities have for the past three months denied his brother Anatoly Shcharansky the right to receive letters or visitors, he is confident that he is in satisfactory health and will be able to withstand the pressures on him.

Leonid called on supporters in the West to go on pressing for Anatoly's release between now and the Reagan-Gorbachev meeting in November.

He told us, "My mother and I consult with several close friends before making decisions on how to help Anatoly, but in the end we have to make the decisions on our own. ...Unfortunately there is no longer a cohesive refusenik community as such in Moscow. The authorities have succeeded in keeping us weak and fragmented."

BAKU, the capital of Soviet Azerbaijan and the centre of the Soviet oil industry, was a welcome change from Moscow – a vibrant, gritty port city on the Caspian Sea, with a mainly Moslem population and a pronounced Middle-Eastern atmosphere. The heart of Baku is an old walled city that somewhat resembles Jerusalem's Old City, and its most impressive tourist attraction is a Zoroastrian fire-worshippers' temple.

In contrast to Moscow, people in Baku approached us openly in the streets, asking about life in the U.S.

The city has three synagogues to serve a Jewish population of about 100,000 – one Ashkenazi, one Georgian and one belonging to the mountain Jews (known as *Kafkazim* in Israel), who have lived in Azerbaijan for 2,000 years and speak a Persian-based language.

During our visit to the synagogue of the mountain Jews, many of the approximately 50 men present gathered around us and expressed a strong desire to leave for Israel as soon as the government again allows significant emigration.

LENINGRAD, a beautiful ethereal city built around canals, like a northern Venice, looks rather shabby and rundown. Leningradians tend to be intellectual and western-looking, but the local KGB has a reputation of acting in a more brutal and heavy-handed manner than in Moscow.

According to veteran refusenik Lev Shapiro, the Leningrad refusenik community consists of about 600 families and is more cohesive and better organized than its Moscow counterpart.

Shapiro said that the number of young Leningrad Jews who have become Orthodox continues to grow. Himself observant, he is nevertheless concerned by the tendency of some religious Jews to

(Continued on page 7)

Old idea with a hateful twist

In the light of Kahane's disturbing demands that the Arabs be expelled from the Jewish state, SUSAN HATTIS ROLEF examines the history of the population-transfer idea.

(Clockwise from top left) *Ruppin, Zangwill, Kahane, Roosevelt, Katzenelson*

WHAT DO Arthur Ruppin, Israel Zangwill, Berl Katzenelson, Franklin D. Roosevelt and Meir Kahane have in common? Well, at one time or another they all advocated the transfer idea – namely, that the Arabs living in the Jewish state should be moved elsewhere. But the fact that they advocated it does not mean that they all belong in the same ideological or moral boat. The transfer idea in itself is neither moral nor immoral, nor is it a self-contained ideology. How we judge it morally really depends on the general ideological framework within which it is couched.

The overwhelming majority of the transfer proposals were thought up *before* the establishment of the Jewish state, and were abandoned because those advocating them discovered that they could not be implemented in a politically or morally acceptable manner.

Since Meir Kahane and his apologists often allude to these pre-state transfer proposals as a moral fig-leaf, with little regard for facts, it is well worth taking a look at some of them.

Dr. Arthur Ruppin, founder and head of the Palestine Land Development Corporation, suggested in May 1914, in a letter to the Zionist representative in Constantinople, Dr. Victor Jacobson, the resettlement of Palestinian *fellahin* in Syria. This, like Palestine, was part of the Ottoman Empire and was believed to have large areas of uncultivated fertile land. Such a transfer would release land for Zionist settlement in Palestine without dispossessing the Arabs.

Jacobson rejected the idea out of hand, arguing that the Arabs would misinterpret the motives behind it. Ruppin, who in 1925 was one of the founders of Brit Shalom – an association which advocated bi-nationalism – never again raised the idea. In 1937 he objected to the partition plan proposed by the royal commission headed by Lord Peel sent by the British government to Palestine to investigate the disturbances that had broken out in April 1936 and propose a policy. Ruppin felt that, on the one hand, the idea of transferring the Arabs out of the proposed Jewish state could not be effected voluntarily, and that, on the other hand, absorbing them in that minute new state would prove impossible.

The thoughts on transfer of the Anglo-Jewish playwright Israel Zangwill developed against a very different background. Zangwill supported the Uganda scheme of 1903 when he discovered that there was an Arab population in Palestine. What the Jewish people needed, he said, was a "territory without people for a people without territory," and the Jewish Territorial Organization which he founded after the Uganda scheme was rejected in 1905 set out (without success) to find such a territory.

Zangwill temporarily changed his mind again about Palestine during World War I as the chances of Britain's occupying it and supporting the establishment of a Jewish state there seemed to grow. The idea of removing the Arabs no longer appeared to disturb him. In May 1917 he explained that since the Arabs in Palestine "are nomads, who have created in Palestine neither material nor spiritual values," and since they had not so much occupied Palestine as over-run it, there was no particular reason for them "to cling to these few kilometres" and obstruct the resettlement of the Jews in their ancient home.

"The Jews will be well content to pay their travelling expenses, and to buy also...such holdings and buildings as really have a value," he wrote. However, Zangwill's enthusiasm died again as rapidly as it had been kindled when he realized that the Palestinian Arabs were not a bunch of Beduin ready at any moment "to fold their tents" and "tick", and that Britain didn't have a Jewish state in mind after all.

STRANGELY ENOUGH, it was Victor Jacobson, the Zionist representative in Paris and to the League of Nations in Geneva, who in 1932 revived the transfer idea in conjunction with the first partition plan for western Palestine. Jacobson, who like many other Zionists had been shaken by the 1929 disturbances and the harsh conclusions of various British commissions of inquiry that had been here to investigate the situation in the country and its development potential, sketched out various constitutional arrangements which would enable Jews and Arabs to share Palestine in peace.

These started with a cantonization plan which would have left it under a single sovereignty and ended with a partition plan which would divide it into two states. Since the Jews would be giving up their claim over most of Palestine, he considered it only fair that the area remaining in their hands should be free of Arabs, who would be encouraged (not forced) to move to the mountainous regions of western Palestine or to Transjordan. At the time, nobody showed any interest in the plan.

Jacobson had been the first to attach the transfer idea to partition. The Peel Report, published on July 7, 1937, was the second. This proposed the partition of Palestine into Jewish and Arab states, with a certain area under British rule, and the transfer of many of the 225,000 Arabs who would find themselves in the Jewish state to Transjordan, the Beersheba area and the Jordan Valley, *if* these areas could be developed to absorb them.

"In view of the present antagonism between the races and the manifest advantage to both of them of reducing the opportunities of future friction to the utmost," said the report, "it is to be hoped that the Arab and the Jewish leaders might show the same high statesmanship as that of the Turks and the Greeks and make the same bold decision for the sake of peace." The allusion was to the population exchange between Turkey and Greece following World War I.

Another commission, the Woodhead Commission, sent in 1938 to investigate the partition plan more closely, finally rejected the transfer idea, not in principle but because it found that the areas proposed for Arab resettlement were unsuitable.

THE PARTITION plan proposed by the Peel Commission forced the Zionists to relate not only to the idea of making do with only part of western Palestine but to the transfer idea as well.

David Ben-Gurion, who in 1937 was chairman of the Zionist Executive and the Jewish Agency, at first viewed the transfer idea merely as a bargaining pawn – something the Zionists might agree to forgo if the British would agree to include the Negev in the proposed Jewish state.

But the more he thought about transfer, the more it lit his imagination – a Jewish state, even though a small one, with only a small Arab population and a good deal of land freed for Jewish settlement. However, even at the peak of his enthusiasm, Ben-Gurion conditioned its implementation on British willingness to force it through.

"We neither could nor had the right to make such a proposal because we have never sought to dispossess the Arabs. But since England is giving away to an Arab state part of the land which was promised to us, it is only just that the Arabs in our state should be transferred to the Arab part," Ben-Gurion explained on July 27. He did not view this transfer as dispossession, but as resettlement. "We could not agree to the transfer – even if it is proposed and carried out by the English – if it involved dispossession, in other words, the destruction of the economic existence of the transferred people," he said two days later.

By the following week, Ben-Gurion was already speaking of the proposed Jewish state, with an initial Jewish population of 400,000 being able to absorb 300,000 Arabs.

"From year to year, from month to month, the numerical ratio will change between the Jewish majority and the Arab minority. And the Jewish people which will return to its homeland and multiply in its state will not forget the lessons of 2,000 years of exile and the fate of its brethren abroad. There will be no Jewish state...if in the land of the prophets the great and eternal moral goals which we have borne in our hearts and souls throughout the ages will not be implemented. There will be a single law for the foreigner and the native. A rule of justice, love of others, true equality. The Jewish state will be a model to the world in its treatment of minorities..."

Moshe Shertok (Sharett), head of the Political Department of the Jewish Agency, did not share Ben-Gurion's initial enthusiasm for the transfer idea, though he viewed the British proposal of it as a tactical asset. "Not only does the commission not view the moving of the members of the people who have been living here for generations as something which must not be done on principle, but it tells the Arabs that if it will be necessary for them to move – they will move."

However, when Shertok received a detailed report prepared by the director of the Jewish National Fund, Joseph Weitz, on behalf of the "Committee on the Population Transfer Question" which had been established by the Agency in November 1937 to examine the matter, he dismissed it as fanciful. His greatest fear was that if the impression was created that partition was dependent on transfer, Britain might reject both. The Woodhead Commission proved him right.

Berl Katzenelson, one of the most important ideologists of the Labour Movement, held the opposite view to Shertok's. He rejected partition *despite* the transfer idea. Katzenelson had gone on record as favouring the transfer of Palestinian Arabs to Syria and Iraq, but he rejected partition because he wanted Jewish settlement in the whole of Palestine, including Transjordan.

"My conscience is absolutely clear," he said about the transfer idea, in July 1937. "A distant neighbour is better than a close enemy. They will not lose by their transfer, and we certainly will not. In the final reckoning, it is a political reform to the benefit of both sides. For some time I have believed that it is the best of solutions, and during the disturbances my realization was enforced that this must come about some day."

Katzenelson never really gave the Arab problem a great deal of thought. He was immersed in the Jewish problem, and especially problems within the Labour Movement. He foresaw transfer as a matter for the more distant future without ever really considering how it would be achieved or what the consequences would be. Had he foreseen how often, 40 years after his death, his few public utterances on the subject would be quoted by the likes of Kahane, he would have given more serious thought.

IT IS noteworthy that Ze'ev Jabotinsky, the Revisionist leader, rejected partition for the same reason as Katzenelson. However, unlike Berl, in 1937 he rejected the idea of transfer, which he considered a crime, since he believed that it could only be carried out by force and thus jeopardize efforts to get the Jews out of Europe in an orderly and organized manner. By 1941, with the changed circumstances, his opposition to it had subsided. In his book *The War and the Jew*, Jabotinsky argued that the transformation of Palestine into a Jewish state "can be effected to the full without dislodging the Palestinian Arabs. All current affirmations to the contrary are utterly incorrect...Another fallacy is the assertion that if the Arabs were in the minority in a state predominantly Jewish they would be persecuted and oppressed... but if it would appear that the Arabs would prefer to migrate, the prospect can be discussed without any pretence of concern."

There were others, such as Labour ideologist Yitzhak Tabenkin, whose attitude to transfer changed as a result of the Holocaust and disillusionment with the prospect of reaching a *modus vivendi* with the Arabs. All, however, spoke of voluntary transfer with full compensation.

ONE CANNOT deal with pre-state transfer ideas without mentioning Franklin D. Roosevelt and the British Labour Party.

Roosevelt is reported to have mentioned the idea to various people during World War II. The U.S. president is said to have asked Weizmann in February 1940 whether one could remove the Arabs from Palestine "with a little baksheesh."

Henry Morgenthau, the Treasury secretary, reported Roosevelt as having said to him in December 1942, "I actually would put barbed wire around Palestine, and I would begin to move the Arabs out... I would provide land for the Arabs in some other part of the Middle East... There are lots of places to which you could move Arabs..."

Following the 1944 presidential election, Under Secretary of State Edward Stettinius noted that Roosevelt had said to him that "Palestine should be for the Jews, and no Arabs should be in it."

In a recent book, *Israel in the Mind of America*, Peter Grose concludes from these episodes that Roosevelt's general drift was in the direction of giving Palestine to the Jews and moving the Arabs out after the war. This conclusion is not substantiated by the available evidence. A student of Roosevelt's Palestine policy, Prof. Selig Adler, points out that "the evidence is so confusing that it is impossible to determine just what solution, if any, he had in mind for the problem of Jewish homelessness. The president was given to telling different stories to different men about the same subject. Moreover, when faced with a vexing question for which he had no answer, he characteristically tried shotgun therapy, flitting from one plan to another."

The 1944 Labour Party declaration, which advocated free Jewish immigration into Palestine, the possible extension of its boundaries and the encouragement of Arabs to move out as the Jews moved in, was more serious. "Let them be compensated handsomely for their land and let their settlement elsewhere be carefully organized and generously financed," said the declaration drafted by Hugh Dalton which was part of a broader plan for a new international post-war order. It was undoubtedly motivated by a wave of moral outrage in the face of the Holocaust and by the assumption that the Allied powers could and would cooperate in solving the Jewish and Palestine problems after the war. Adopted unanimously at the Labour Party conference, within a year it became apparent that the declaration wouldn't stand up against political realities. Ernest Bevin totally disregarded it.

THE 1947 UN partition plan did not mention any transfer of populations but in fact a transfer of sorts did take place in the course of 1948/49.

Only a handful of Jews remained in the territory of Palestine which was occupied by Jordan and Egypt, and 75 per cent of the 856,000 Jews who had lived in Arab countries until 1948 moved to Israel. On the other hand, the mass exodus of Arabs from the Jewish state (about 500,000) left the latter with many fewer Arabs than originally foreseen.

It is not unusual for wars to be accompanied by an exodus of members of the defeated nation. The victor frequently encourages such an exodus, even if this is not its official policy.

Ben Dunkelman, who led the Israeli army unit which captured Nazareth, has stated that he received orders to empty that Arab town of its inhabitants, but that he disobeyed orders. We are told by the translator of Yitzhak Rabin's memoirs that in the book's uncensored version there was a description of the "encouragement" which the Arabs of Lydda and Ramle were given to depart.

These are some of the episodes which we must still confront openly and honestly, not least of all because Meir Kahane and his apologists are using them to try to prove the hypocrisy of those who attack the Kach leader's own transfer ideas.

IN HIS book *They Must Go* published in 1981, Kahane argued that "the removal of all Arabs who refuse to accept the exclusive unquestioned Jewish sovereignty over Eretz Yisrael is not only logical and normal for any Jew with a modicum of an instinct for self-preservation, it is also the Jewish halachic obligation."

In Kahane's vision, Arabs will only be able to remain in the Jewish state as non-citizens *(gerei toshav)*. The rest will either leave the country voluntarily with compensation, or be dumped across the borders. He believes that unless the Arabs are removed, the Jews are liable to become a minority in Eretz Yisrael within a short period.

He is right. But the transfer is not a real option – not only for moral reasons, but because it cannot be achieved without risking Israel's existence and the welfare of world Jewry.

Other than by massive aliya by American and Soviet Jewry, the only way in which Israel can ensure that Jews remain a majority in the Jewish state is by eventually giving up control over 1.3 million of the two million Arabs who live west of the River Jordan, together with the territories in which they live.

However, none of the moral and *Realpolitik* considerations which made all previous proponents of the transfer idea abandon or suppress it, works in Kahane's case. He claims that transfer is God's will. □

Soviet ties

(Continued from page 4)

the "Doctors' plot" libel. Since accusations against the JDC were completely dropped after Stalin's death, the revival of this libel was a signal that the "Doctors' plot" could be revived as well.

The situation started changing after Suslov's death in January 1982. Fearing the consequences of their leader's death, the Stalinist faction became interested in provoking a new round of Israeli-Arab hostility in order to prevent any reconsideration of Soviet Middle East policy. They were aware of Likud militancy and tried not to miss a chance to start something if the Israeli government abandoned its plan to invade Lebanon.

In May 1982, the former KGB chief Yuri Andropov was appointed Suslov's successor as the Soviet Union's main ideologist. Supported by Gromyko and Defence Minister Dimitry Ustinov, Andropov became the leader of the group championing the reconsideration of Soviet national goals. Andropov was not involved in the elaboration of Stalinist policy and hence was not irrevocably linked to the Stalinist faction in the leadership. His nomination in fact frustrated the faction; on the day it was announced, an obscure newspaper, the *Sovietsky Patriot*, which voiced Yepishev's views, published an article by a Major Melnick which contained an unprecedented attack on Israel, calling it the most sinister threat to humanity.

There is circumstantial evidence that the attempt to assassinate Israel Ambassador Shlomo Argov in London was inspired by the Stalinist faction, using Ahmed Jibril's killers in order to create an excuse for Israel to go to war. What leads to suspicion of Soviet involvement here is the insistent Soviet claim that the attempt on Argov's life was inspired by the Mossad. When the Lebanon war started and the USSR, for the first time since 1967, manifested real moderation by not intervening or threatening to intervene, the Stalinist faction started to criticize this moderation indirectly by claiming that the Israeli action was a most serious threat to mankind.

Ponomarev even implied that Israel was striving for world domination. The logical conclusion of this line of thinking was that the USSR had to fight against such a threat. There were also hints in the Soviet press that Soviet passivity towards Israel was equivalent to a new Munich. Despite all this, the American columnist Jack Anderson reported in *The Washington Post* in early October 1982 that a growing number of Soviet politicians wanted to improve Soviet-Israel relations.

THE FIRST Andropov months revived hopes that the USSR would change its national goals. In the long list of delegates attending Leonid Brezhnev's funeral in November 1982, PLO chief Yasser Arafat was placed last.

Attacks against Israel declined sharply, but at the end of January 1983 they were resumed after the Soviet political struggle took a new turn following another Arafat visit to Moscow. The Stalinist faction counter-attacked. In the spring, when Libyan Prime Minister Abdel Salam Jalloud visited Moscow, he and Soviet Prime Minister Nicolai Tikhonov signed a joint statement declaring that a Soviet-Libya treaty would be signed soon. But it was not.

The anti-Zionist campaign was once again unleashed by the Stalinists as part of the political infighting. When Andropov died in February 1984, the ill and weak Constantin Chernenko, his successor, turned out to be a compromise choice made by the two competing camps. At the end of April, *Pravda* columnist Vladimir Bolshakov, a spokesman of the Stalinists, ostensibly attacking the British decision to break off diplomatic relations with Libya, asked why England did not break off relations with Costa Rica following the UN resolution to punish that country for transferring its embassy from Tel Aviv to Jerusalem. Bolshakov's question was a direct assault on Gromyko, because the USSR itself had not broken off relations with Costa Rica.

The next day, the Soviet Foreign Ministry apologized to the British, explaining that Bolshakov's article had not been approved by the Communist Party's central committee. But Bolshakov himself was not reprimanded.

WHEN PRIME MINISTER Shimon Peres sent a letter in October 1984 to Chernenko suggesting that advantage be taken of the 40th anniversary of V-E Day in order to restore Soviet-Israel ties, the Stalinist faction demonstratively called a press conference of the so-called "anti-Zionist committee," which once again denounced Zionism as fascism.

Gorbachev's accession to power has not stopped the anti-Zionist propaganda war waged under the protection of Ponomarev, Romanov, Zimianin and Yepishev. However, in May 1985 there were the first signs of change. *Izvestia* published President Chaim Herzog's message to the Soviets on V-E Day, and, a few days later, *Pravda* and *Trud* published unprecedentedly favourable reports of a meeting in Israel commemorating V-E Day.

Since then, as we have seen, both Yepishev and Romanov have disappeared, probably having been forcibly removed. In July, Romanov suddenly retired, and two weeks later Yepishev was also removed, together with his close ally Marshall Vladimir Tolubko, the chief commander of the Soviet strategic rocket forces. With the resistance of the Stalinist faction sufficiently broken, negotiations could start with Israel. This was done by Ambassador Yuri Vorontsov in Paris.

However, the struggle is not over, because the International Department led by Ponomarev is still intact. Mikhail Zimianin is probably still in charge of the Soviet media, being supported by several Politburo members and by some provincial party organizations, particularly in the Ukraine and Khazakstan. They could have inspired the Tass refutation of the negotiations in Paris.

THE USSR is widely regarded as having been de-Stalinized after 1953. But de-Stalinization abolished only the mass terror and the cult of Stalin. The national goals set by Stalin were not changed. After Khrushchev's abortive attempt to change the goals, the gradual process of re-Stalinization was launched and was even sold to the West as detente. One needs to stress that the latest reaction of the Soviet leadership against continuation of Stalinist policy has nothing to do with liberalization of the Soviet system. It concerns only the re-evaluation of national goals.

Even if such a re-evaluation is implemented at the next party congress in February 1986, it will not mean that the USSR is abandoning confrontation with the West. It needs such confrontation for the sake of its survival. American political analyst Dimitry Simes pointed out only recently that Gorbachev's policy is hard-line. But one must realize that the only feasible way for the USSR to retreat is in a hard-line manner in order not to create the impression of weakness and defeat.

Soviet-Israel relations will have their ups and downs. But the USSR is interested in their improvement no less than is Israel. The Soviet leadership must solve its Jewish problem. It would be extremely unwise to keep many disappointed Jews in the USSR by force. A basis exists for good Soviet-Israel ties, but not through the extortion of political concessions. Israel has more demands to make of the USSR than the USSR has of Israel. For example, a *sine qua non* for Israeli consent to improving relations must be Soviet withdrawal of support for the international terrorism practised by its clients. □

GORKY PARK

(Continued from page 5)

focus almost entirely on kashrut and Hebrew culture and not so much on the struggle to emigrate.

Since being vilified in a local TV documentary last year as a Zionist agent, Shapiro and his wife and two small children have been subjected to increased persecution. Recently, he was informed that his seven-year-old daughter Naomi would not be accepted at the neighbourhood elementary school, which is one of the best in the city.

IN A SENSE, Rier and I were partly responsible for our being assaulted in Leningrad, because we disregarded clear advice to be back at our hotel by midnight and stayed out visiting refuseniks until 1:30 a.m. on the morning of July 19.

The assault occurred with startling speed, with our attackers running up from behind and knocking us to the ground before we were aware of their presence. Whereas my attacker ran off immediately after grabbing my handbag, the man who jumped Rier engaged in gratuitous sadism, kicking him repeatedly and attempting to break his nose by banging his head on the pavement.

We contacted the U.S. Consulate as soon as we reached our hotel, and were advised to file an official complaint with the Leningrad police. We spent more than 12 hours the following day giving testimony at the police station.

The situation quickly came to resemble a bad joke being played out in excruciatingly slow motion, as a series of interrogators led us – via a translator – through a series of incredibly minute and picayune questions about the incident. How many metres apart had the two of us been at the time of the attack? At what angle had we fallen? What was the exact dollar value of the contents of our bags?

The whole thing read like a chapter from *Gorky Park* with the intrepid Leningrad police obsessively investigating a crime which they must suspect, if they did not know for sure, had been committed by their superiors in the KGB. Someone in authority had surely ordained that the police make an impressive show of investigating every aspect of the case.

Our interrogators tried unsuccessfully, by various means just short of threats, to get us to tell them where we had been coming from at the time of the attack.

This, too, was absurd since we had undoubtedly been tailed from the house of our refusenik friend, but we realized that if they could have got signed testimony as to whom we had been visiting, it could have been used to send our friend to prison for an extended period.

It was only after U.S. consular *official Joni Davidson came down to* the police station at my entreaty that the pressure from the investigators subsided, and we were eventually allowed to return to our hotel at 1:30 a.m. next morning.

THE INCIDENT thoroughly disrupted our plans for meeting prominent refuseniks whom we assumed were being closely watched by the KGB. But on my last night in Russia, with Rier recuperating at doctor's orders in a city hospital, I went to see a group of little-known refusenik scientists and their families.

The visit was incredibly inspiring, and made the nightmare 24 hours seem entirely worthwhile, if only to give me a little insight into the kind of horror each of these people has had to endure for the last five years.

Refusenik David Laikhman, a veteran professor who was dismissed from the Leningrad Meteorological Institute when he applied to emigrate, is an expert on desert irrigation, and hopes some day to put his expertise to use at the desert research institute in Beersheba. But it is the career of his son Boris, a prizewinning physicist, that concerns Laikhman the most.

"Boris and I feel that we compromised all our lives until we applied to emigrate and broke with the Soviet system," said Laikhman. "Now we intend never to compromise again. Israel is the only place for us."

TANYA (a pseudonym), the brilliant and beautiful 25-year-old daughter of another refusenik scientist, is not so sure where she wants to go. She dreams of Israel, but would like to some day attend Harvard University. The night I met her, she was wearing a T-shirt with the inscription, "In the heart of Harvard Square."

When Tanya's family applied for emigration several years ago, she was immediately flunked out of a local institute, despite the fact that she had been a top student. All the students, including the Jewish ones, cut off all communication with her, and she found obscene threats scrawled on her desk. She is philosophical about the experience.

"I know the students only behaved in such an ugly fashion because they were afraid their own careers would suffer if they did not do so. What happened was very painful, but it undoubtedly strengthened me as a person.

"Sometimes our predicament seems so utterly absurd, like a joke in very bad taste. The Finnish border is 100 kilometres away, and yet we can't get across it. We are unceasingly punished for the crime of wanting to fulfil ourselves."

Tanya's father Mark, once a prominent scientist and today an occasional tutor for high-school students, commented, "We have lost everything we once had – high status and relative affluence by Soviet standards. Yet despite all we have suffered, not one of us would go back to our former positions in the academic elite even if we knew for certain we would never be allowed to emigrate.

"We handful of refuseniks are the only free people in this gigantic country, the only ones who no longer have to pretend to believe the official crap."

Mark smiled grimly and reaffirmed, "No matter what they try to do to break us – even jail or torture – none of us would ever agree to go back into the Soviet system." □

Basement finds

The Siebenberg House in the Jewish Quarter of Jerusalem's Old City has received a great deal of attention thanks to its owner's ability to dramatize its connection with the Second Temple period. But doubt has been cast on the origin of some of the objects said to have been found there. Abraham Rabinovich reports.

A MORALITY play set in the bowels of the earth beneath Jerusalem.

Characters:

Theo Siebenberg, urbane heir to a diamond fortune, seeking his spiritual roots in the history-saturated ground beneath his Jewish Quarter home. Prof. Nahman Avigad, one of Israel's most respected acheologists, whose career was crowned by the excavations in the Jewish Quarter.

Synopsis:

Act One: The professor climbs out of his excavation pit and retires to his study to prepare for publication the results of his decade-long dig, one of the most important ever carried out in the country. The retired businessman cautiously probes beneath his house.

Act Two: Avigad still in his study. Siebenberg no longer cautious. He reportedly invests $3 million in excavating his four-storey-deep acheological basement and converting it into a museum showing a direct link between his (our) Jewish ancestors who lived on the site 2,000 years ago and himself (ourselves), dwelling in a modern four-storey house above.

Act Three: Through the windows of his study, Avigad hears the astonished shouts of the world media acclaiming the marvels unearthed in the Jewish Quarter. He looks out to see that they are not gathered around the sites he has excavated, like the Byzantine Cardo – a centrepiece of the restored Quarter, the Burnt House with its dramatic evidence of the Roman conquest, the Pompeian-style villas of the Second Temple aristocracy or the broad city wall which fundamentally redrew what we knew of ancient Jerusalem's map. The media are gathered in Siebenberg's basement.

Intermission.

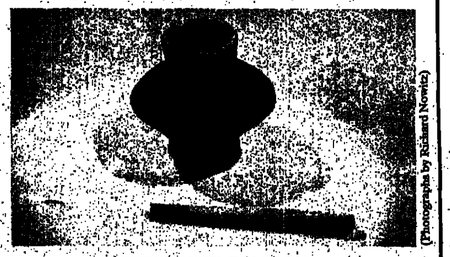
IN MORE THAN a century of Jerusalem exploration, probably no archeologist has received the media attention that Theo Siebenberg has received in the past few months. The front page of the *International Herald Tribune*, articles in *The New York Times*, the London *Times* and numerous other major newspapers around the world, a dramatic photograph in the current issue of *National Geographic*, a cover story-in-the-making in France's most prestigious art journal, and more. A steady flow of Israeli and foreign dignitaries – including President Chaim Herzog, princes and parliamentarians – fill his guest-book with emotional comments on what they have seen.

The wealth from diamonds has been poured back into the earth in the form of massive concrete retaining walls that are keeping the Siebenberg House and the immediate neighbourhood from sliding down towards the Western Wall. In the void carved out behind those walls by the removal of earth over the past 15 years, Siebenberg has unearthed rock-cut features that might be tombs, as well as cisterns and a ritual bath. The space is being converted into a museum which will be opened for a running-in period sometime this month, with final completion scheduled for next spring.

The finds are unremarkable. The rock-cut features and remnants of ancient walls are commonplace in Old City digs and dwarfed in comparison with the striking finds on display elsewhere in the Quarter.

What makes the place remarkable is not the remnants of ancient Jewish history that were uncovered but Siebenberg himself – a man willing to sink a fortune and more than a decade of his life in this extravagant search for identity. The $3m. he

Siebenberg in his basement; ancient inkwell found in the basement.



(Photographs by Richard Nowitz)

indicates that he has invested in the project – a project which in scientific terms is entirely superfluous – is twice what has been invested, for instance, in eight years of digging in the City of David.

No visitor entering the vast cavern he has hollowed out can escape a sense of awe – not at what our ancestors wrought, but at what Siebenberg has wrought. He has, however, achieved what he set out to do – establish a living link between past and present that transcends the meagre finds themselves and will mean far more to many people than the magnificent remains displayed in the public museums. It is a link that is simple to comprehend and electrifying in its immediacy.

In the course of creating it, however, Siebenberg has roused the ire of numerous archeologists by drawing to himself an increasing share of the attention due to Avigad who, combining half a century of scholarship and brilliant field-work, illuminated sweeping areas of the nation's past all through the Jewish Quarter. Much of the reason for the Siebenberg House's attraction is its owner's ability to put into simple but dramatic terms the quasi-mystical connection between himself (us) and the Jews who lived on the same piece of ground in the Second Temple period. In doing so, he does not hesitate to round off the rough edges of fact in the interests of Higher Truth.

TO THIS reporter he recently showed three tiny Egyptian figurines which, he said, had been dated by archeologists to the sixth century BCE.

"This is where I found them," he said, pointing to a cleared area of the basement. Asked whether he had found them himself, he said "yes."

What would such Egyptian burial items – the likes of which had never before been found in Jerusalem – be doing in Jerusalem of that period, when the city was in ruins and much of the population was in Babylonian exile?

"It could be that an Egyptian passing through died and was buried here," suggests Siebenberg.

AVIGAD HAS his own explanation. "It's all a bluff," he said in an interview. "Most of the archeological items he has weren't found in the house. He bought them." Avigad recalled being shown the figurines by Siebenberg several years ago, when they were still on speaking terms, and telling him that there was no way they could have been found in Jerusalem. "He paid a bonus to his Arab workmen if they found anything and they began bringing things to him that they had bought in the antiquities market and saying they found *them in his basement*. But there were things that couldn't have been found there."

Confronted with Avigad's remarks, Siebenberg altered his original story. "Funny he should mention that. I had doubts about the *Egyptian figurines myself*. I'm always aware that the workmen might have planted them to get a bonus. When they brought them to me I said to them, 'Oh, they're not very important,' and put them in my pocket. When I was feeling one of them in my pocket, part of it broke. If it was a planted item it wouldn't have broken so easily."

The New York Times reported him as describing the discovery by his workmen of a human skull. "The earth fell off it and it was just staring at me. It was probably one of the Jewish defenders who was beheaded by the Romans when they destroyed the Jewish Quarter. It was one of the people who lived here. I stood there looking at it and I had tears running down my cheeks."

This York-like scene is discounted by Avigad who, as the archeologist responsible for the entire Jewish Quarter, monitored the excavation of the basement down to bedrock. Asked about Siebenberg's claim, he said:

"No skull connected with that period was found there, certainly not *in situ*. We would certainly have known if it was. There is a possibility that a skull was found in the debris filling a large Byzantine cistern from the fifth century CE which he cleared out later, but this would date anywhere from that century to Turkish times, not Jerusalem of the Second Temple."

In that case, the skull would more likely have been that of a Moslem or a Christian than a Jew. The only human remains from the Second Temple period found in the Jewish Quarter was the arm of a woman uncovered by Avigad in the Burnt House.

District Archeologist Dan Bahat, whose duties include monitoring all finds in the Jerusalem area, likewise said that he knew of no skull found in the Siebenberg basement. In addition, neither of the archeologists was aware of any historical suggestion that the Romans beheaded their Jewish victims. Nor does a person have to be beheaded to account for his skull's subsequently taking leave of the rest of his body.

SIEBENBERG has repeatedly told interviewers that he had a licence for the excavation from the Department of Antiquities and that he undertook the dig when Avigad indicated that he had little interest in the site. The implication is that he was not just a retired businessman with the time and money to indulge a whim, but that he enjoyed some semi-professional status acknowledged by the archeological authorities. Again, Avigad and his colleagues tell a different story.

"When we began our excavations in the Quarter," says Avigad, "he and his wife used to come to our dig every day to watch. We were digging next to their house and they were regular visitors. He said how impressed he was at how we were discovering history and that he would like to build a hall under his house where archeological finds could be displayed to the public. He has no children and he said he would leave the hall to the public. We thought it was a fine idea."

The licence issued to Siebenberg, says Avigad, was a municipal building licence for the basement, which also included the Antiquities Department approval required for building permits in all areas like the Old City which are deemed archeological sites.

"But the licence was for digging the basement, not for carrying out an archeological dig," says Avigad.

This is confirmed by the then district archeologist, Amos Kloner, who notes that the excavation was *inspected every month by Avigad or* one of his assistants. They found no archeological structural remains worth halting the work for, even to photograph.

The small artifacts uncovered were likewise few and of little interest, says Avigad. "There were only five small items that were worth registering with the Department of Antiquities. We let him hold on to them even though they belong to the state, because he wanted to display them in the exhibition hall he was building. He told me then that he bought most of the items he had in his house."

RELATIONS between the two men began to sour after a TV film on the Jewish Quarter excavations was shown several years ago in Israel and abroad. According to Avigad, the film focused on Siebenberg and left the impression that he was responsible for the Jewish Quarter excavations, not just his own basement.

"Something happened to him after the television appearance," says Avigad. "When they had begun filming, he called me and said, 'Who am I that they're asking me questions?' But he began to like it. He began to tell stories and believe in them more and more. He even makes it sound as if he personally excavated with his own hands. He didn't. This was a technical excavation carried out by a building contractor."

The archeologists themselves had not excavated the site because the Siebenberg House already was standing when they began their work in the Jewish Quarter.

In an interview last month, Siebenberg acknowledged having purchased some of his archeological possessions, but said that everything to be displayed in his museum was found there, including those items recorded by the Antiquities Department. Among the latter are a key ring used for opening a jewelry box, a small bell without a clapper, and an ink-stand. Altogether the display comprises a small collection of small, everyday items that in the *in situ* context – if all items including the Egyptian figurines indeed are *in situ* – give the visitor a poignant sense of identity with the people who created them and used them.

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ – With well-known musicians. (Pargod, today at 1.30 p.m., Wednesday at 9.30 p.m.)

ASHIRA – Sings original in English. For women only. (Israel Centre, Monday at 8 p.m.)

IF WE KNOW HOW TO LOVE – Songs with Yossi Banai. (Jerusalem Theatre, tomorrow at 9 p.m.)

JAZZ SHOWS – (Penny Lane, today at 1.30 p.m., tomorrow, Tuesday through Thursday at 9.30 p.m.)

JAZZ IN THE CELLAR – At the American Colony Hotel. Liz Magnes plays jazz piano. (Tuesday at 8.30 p.m.); Nostalgia with the Freddie Weisgal Trio. (Thursday at 9 p.m.)

MUSICAL MELAVE MALKA – The Diaspora Yeshiva Band. (Mount Zion Centre, tomorrow at 9.30 p.m.)

MUSICAL MELAVE MALKA – Hassidic rock with Selah. (Israel Centre, 10 Straus, tomorrow at 9.30 p.m.

THE PINK TRIO – Arieh Sachs, Adi Etzion and Yossi Mar-Haim in a literary cabaret. (Pargod, Monday at 9.30 p.m.)

RABBI SHLOMO CARLEBACH – Hassidic songs. (Pargod, Thursday at 9.30 p.m.)

SONGS OF THE SIXTIES – Shuki Shalev. (Penny Lane, Monday at 9.30 p.m.)

Tel Aviv area

BALDI OLIER QUARTET – Spanish and gypsy music. (Beit Leissin, Thursday at 9 p.m.)

BRECHT, WEILL CABARET – Sung by Adi Etzion (in German and English with some Hebrew translations.) (Cameri, Ravel, Sunday, Tuesday through Thursday at 10.30 p.m.)

THE DEVELOPMENT OF JAZZ – From the Twenties to the present. Concert plus explanation. With Danny Gotfried and the T.A. Promenade Orchestra. (T.A. Museum, Thursday at 9 p.m.).

DUOS AND QUARTETS – Folk music with the Dudaim and the Parvarim. (Old Jaffa, El Hamam, tonight at 10.30 p.m.)

HABREIRA HATIV'IT – Selection of their new songs. (Tzavta, tonight at 00.15 a.m.)

IF WE KNOW HOW TO LOVE – See J'lem. (Neve Zedek, tonight at 10 p.m.; Beit Hebayal, Monday at 9 p.m.)

JAZZ FOR THREE SAXOPHONES – (Old Jaffa, Hasimtah, tonight at midnight)

JAZZ AND DANCE EVENING – Plus Yemenite women's songs. (Old Jaffa, El Hamam, Wednesday at 10 p.m.)

I.IKE A GYPSY – With Yigal Bashan. (Tzavta, Tuesday at 9 p.m.)

MEIR ARIEL – Solo. (Old Jaffa, Hasimtah, Monday at 9 p.m.)

THE MOUTH RUNS AWAY – Satire and humour with Dudu Topaz. (Beit Hebayal, Wednesday at 9 p.m.)

THE PINK TRIO – See J'lem. (T.A. Museum, tomorrow at 9 p.m.)

SECOND CHILDHOOD – Matti Caspi's new programme. (Rehovot, Wix, tomorrow at 9 p.m.)

SILK ROAD – Yehudit Ravitz solo. (Old Jaffa, El Hamam, tomorrow at 10.30 p.m.; Tzavta, Wednesday at 9 p.m.)

23.23 – Jazz evening. (Little Tzavta, Thursday at 11.23 p.m.)

UPPER JAZZ CELLAR – With well-known musicians. (Beit Leissin, Upper Cellar, Sunday at 10 p.m.)

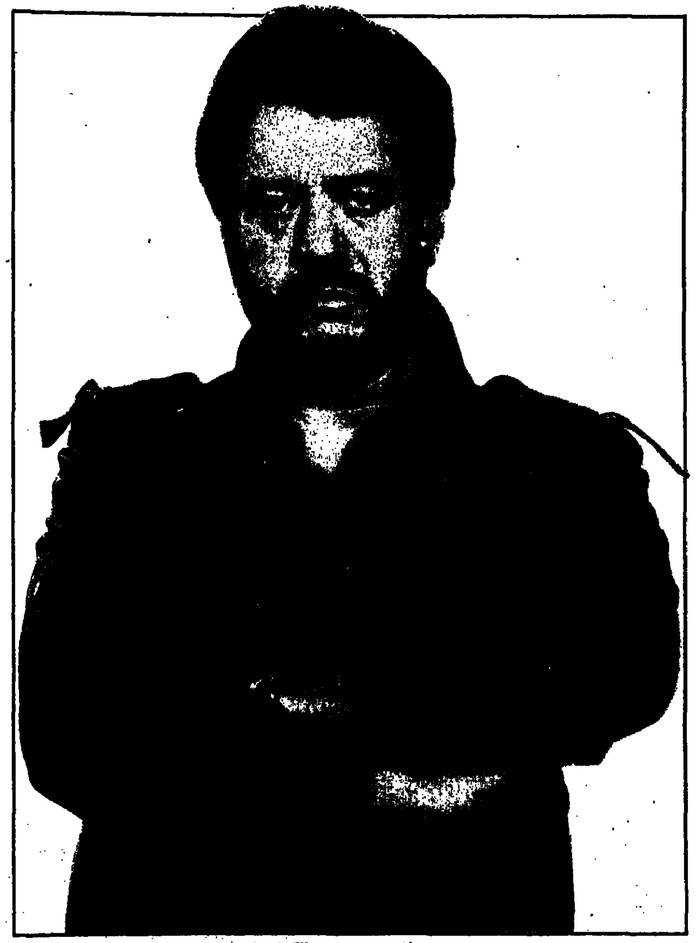
YAFFA YARKONI – Songs of Eretz Israel. (Beit Leissin, Upper Cellar, Wednesday at 9.30 p.m.)

Haifa

SILK ROAD – See T.A. (Haifa Theatre, Sunday at 8.30 p.m.)

Others

FIFTH INTERNATIONAL JAZZ FESTIVAL IN ISRAEL – The Michel Urbaniak Constellation. (Eilat, Club In, tonight at 10 p.m. and midnight); Airto Moreira and Flora Purim Ensemble. (Eilat, Amphitheatre, tomorrow at 9 p.m.)



Jazz Festival – percussionist Airto Moreira plays in Eilat tomorrow night.

FOR CHILDREN

Jerusalem

CLOWN SHOW – (Liberty Bell Garden, Tuesday at 5.15 p.m.)

DALIK AND TULIP – Entertainment with the TV characters. (Gerard Behar, Sunday at 4.30 p.m.)

JEWISH SOUL MUSIC – Israeli flavour. (Israel Museum, Hermann Mayer Terrace, Tuesday at 5.30 p.m.)

LEONORE'S STORY – Theatre. (Liberty Bell Garden, Thursday at 4.30 p.m.)

MARIONETTE-A-LA-PLANCHETTE – Puppet theatre. (Liberty Bell Garden, Sunday at 4.30 p.m.).

NINE STORIES AND ONE – Musical about Jewish communities. (Israel Museum, Monday at 10.45 a.m., 4 p.m.)

PINOCCHIO AT THE CIRCUS – (Pargod, Monday at 11 a.m., 5 p.m.)

STRANGE FRIENDS – Musical theatre. Age 4 and above. (Train Theatre, Liberty Bell Garden, Sunday, Tuesday, Thursday at 10.15 a.m.)

TALES OF HILLEL – Puppet show for ages 4-10. (Merkaz Centre, 26-28 Habad, Wednesday at 5 p.m.)

TRAINED ANIMALS – Puppet theatre for age 3 and above. (Train Theatre, tomorrow at 11 a.m., 4.30 p.m., Monday, Wednesday at 10.15 a.m., 4.30 p.m.)

Tel Aviv area

BECAUSE OF THE HOLES IN THE CHEESE – Puppets and actors in an enchanted forest. (Old Jaffa, Hasimtah, tomorrow at 11 a.m.)

LET THE WINNER LAUGH – A circus show. (Old Jaffa, Hasimtah, tomorrow at 7 p.m.)

NOT A NUDNIK – Theatre. (Beit Leissin, tomorrow at 11.30 a.m.)

THINGS THAT WERE TRUE – Musical theatre with music by Shlomo Gronich. (Beit Hebayal, Thursday at 5 p.m.)

Haifa

THE KING WENT TO SLEEP – Musical comedy. (Haifa Theatre, Monday at 10 a.m.)

THINGS THAT WERE TRUE – See T.A. (Kiryat Haim, Beit Ha'am, Tuesday at 5 p.m.)

Others

THE TIME TUNNEL – Theatre. (Old Acre, Knights' Halls, tomorrow at 5.30 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

INSIDE – Hasimtah production. Women express their bitterness through songs and poetry by women. (Pargod, tomorrow at 9.30 p.m.)

INTIMACY – By Sartre. Hasimtah production. Two women friends and their complicated relations with men. (Pargod, Tuesday at 9.30 p.m.)

Tel Aviv area

ALL MY SONS EXCEPT NAOMI or THE *SHORES OF SWITZERLAND* – Beit Leissin production. A satire on Israeli society. (Ramat Gan, Ordea, tonight at 10 p.m.; Beit Leissin, Sunday, Monday at 9 p.m.)

BASIC TRAINING (BILOXI BLUES) – By Neil Simon. Habimah production. Sequel to *Brighton Beach Memoirs*, about a soldier encountering anti-Semitism when he reaches the army. (*Habimah, Rovina, tomorrow at 9 p.m.*, Sunday through Thursday at 8.30 p.m.)

"BOTCHA" – Haifa Municipal Theatre production. A yeshiva student renounces religion lasingly. (Neve Zedek, Sunday at 9 p.m.)

THE DANCE OF GENGHIS COHEN – Beit Leissin production. A Jew and Nazi veteran in *Germany in the Fifties*. (Old Jaffa, Hasimtah, tonight at 10 p.m., Tuesday at 9 p.m.)

"KIDDUSH" – Written and directed by Shmuelik Hasfari. (Tzavta, tomorrow at 9 p.m., Sunday, Monday at 8.30 p.m.)

KREUTZER SONATA – By Tolstoy. A study of sex and jealousy. (Beit Leissin, Upper Cellar, tomorrow at 9.30 p.m.)

LIKE A BULLET IN THE HEAD – One-man-show with Ilan Dar. (Cameri, Ravel, tomorrow at 10.30 p.m.)

PASADOBLA – By Yehoshua Sobol. (Tzavta, Thursday at 9 p.m.)

THE ROTTEN HOUR OF 6 – Tzavta production. *Comedy in verse. (Beit Leissin*, Upper Cellar, tonight at 9.30 p.m.)

TORCH SONG TRILOGY – Beit Leissin production. Fight of a Jewish American homosexual to live his own life. (Beit Leissin, tomorrow, Tuesday, Thursday at 8.30 p.m.)

YAACOVI AND LEIDENTHAL – By Hanoch Levin. Musical comedy about the relationship between two friends. (Tzavta, tonight at 9.30 p.m.)

Haifa

CLASS ENEMY – By Nigel Williams. Haifa Municipal Theatre production. About violence *in a London high school. (Wadi Salib*, Sunday through Thursday at 8.30 p.m.)

DEATH AND THE VIRGIN – By Hillel Mittelpunkt. Haifa Municipal Theatre production. A family's dead relatives return to help them. (Haifa Theatre, Tuesday through Thursday at 8.30 p.m., Wednesday also at 4.30 p.m.)

PASADOBLA – See T.A. (Haifa Theatre, Monday at 8.30 p.m.)

TARTUFFE – By Molière. Haifa Municipal Theatre production. (Haifa Theatre, tomorrow at 8.30 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Tel Aviv area

DUOTONE – Shimon Abelovitch, violin; Zehava Simon, piano. Works by Beethoven, Handel, Nikolai Rakov, Prokofiev, Tchaikovsky. (Givataim, Tzavta, tomorrow at 9 p.m.)

Others

FLUTE AND PIANO RECITAL – Yaar. Weis and Rina Waldman. Works by Bach, Stutchevsky, Schumann, Mozart, Poulenc and others. (Zichron Ya'acov, Beit Lilian, tomorrow).

THE NETANYA ORCHESTRA – Conductor Samuel Lewis. Concert of light, classical music. (Netanya, Kikar Ha'atzmaut, Tuesday).

JERUSALEM Cinemas

CINEMA 1 סינמה in Jerusalem Cinema
Sunday-Thursday
7.30: DUNE
10 p.m.: *BLAZING SADDLES*
Double Feature/1 ticket
Fri.: 10 a.m.: PIRATE ISLAND
Fri.: 12 noon: OPERATION JONATHAN
Double Feature/1 ticket
Fri 2.30 and weekdays 3.30
SUPERMAN III
Weekdays 5.15: THUNDERBALL

EDEN Tel.223829
RAPPIN (Breakdance III)
Sat 9.30
Weekdays 4.30, 7.30, 9.30

BEIT AGRON
Fri. 2.30
BLAZING SADDLES
Fri 4.15:
BLADE RUNNER
Sat 8: BLAZING SADDLES
Sat 9.30: ALIEN
Sat 12 midnight: METROPOLIS

EDISON Tel.221444/5
A VIEW TO A KILL
Sat 9.30
Weekdays 4, 6.45, 9.30

HABIRA
RAMBO
Sat 9.30
Weekdays 4.30, 7.30, 9.30
10.30 p.m.: MISSING IN ACTION

ISRAEL MUSEUM
Fri. 11 a.m.; Sun., Tue., Wed., Thur 11, 4
THE CRAZY JUNGLE ADVENTURES
Sat. 9: THE CLOWNS
Tue. 6, 8.30: LES PRINCES

KFIR Tel.242523
DESPERATELY SEEKING SUSAN
Sat. 9.30
Weekdays 4.30, 7.30, 9.30
Weekdays 10.30
KARATE KID

MITCHELL Tel.227950
THE MASK
Sat 9.30
Weekdays 7.15, 9.30

ORGIL
BABY, SECRET OF THE LAST LEGEND
Sat. 9.30
Weekdays 10.30 a.m., 4.30, 7.15, 9.30

ORNA Tel. 224733
3rd week
POLICE ACADEMY II
Sat. 9.30
Weekdays 4.30, 7.30, 9.30

RON Tel.234704
THE EMERALD FOREST
Sat. 9.30
Weekdays 4.30, 7.30, 9.30

SEMADAR Tel.633742
10th week
AMADEUS
Sat. 9
Weekdays 6.30, 9.15

SMALL AUDITORIUM BINYENEI HA'UMA
THE WITNESS
Sat 9.30
Weekdays 7.15, 9.30

TEL AVIV Cinemas

ALLENBY Tel. 657820
BABY, SECRET OF THE LAST LEGEND
Fri. 10 p.m.
Sat. 7.45, 9.45
Weekdays 5, 7.30, 9.30

BEIT LEISSIN
34 Weizmann St. Tel. 256222
10th week
Rumble Fish
* MATT DYLON
Fri. 2.30, 12.30 after midnight
Sat. 12 midnight
Weekdays 11.30 p.m.

BEN-YEHUDA Tel. 222759
3rd week
BREAKFAST CLUB
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

CHEN 1
Advance ticket sales only at box office from 10 a.m.
8th week
POLICE ACADEMY II
Sat. 7.55, 9.55
Weekdays 6, 7.55, 9.55
Fri. 9.50, 12.50:
EMERALD FOREST

SNOW WHITE AND THE SEVEN DWARFS
Fri. 11 a.m.,
Sat. 11 a.m.:
Weekdays 11, 2, 4.10

CHEN 2
12th week
FANTASIA
Fri. 11 a.m.
Sat. 11 a.m.
Weekdays 11, 2, 4.30, 7.35, 9.45

CHEN 3
5th week
SNOW WHITE AND THE SEVEN DWARFS
Fri. 10.10 p.m., 12.15
Weekdays 6.15, 8.15

Fri. 10.10, 12.20.
Weekdays 10.05
LIFE OF BRIAN

Fri. & Sat. 11 a.m.;
weekdays 11, 2, 4.30
GOLDEN SEAL

CHEN 4
18th week
CAMILA
Fri. 10 p.m., 12.15
Weekdays 7.40, 9.45

ALICE IN WONDERLAND
Fri. 11 a.m.
Sat. 11 a.m.
Weekdays 11, 2, 4.30, 6

CHEN 5
8th week
PROTOCOL
Weekdays 9.45

Fri. 11 a.m.
Sat. 11 a.m.
weekdays 11, 2, 4.30, 6.05, 7.40:
HASAMBA

CINEMA ONE Tel. 657952
MISSING IN ACTION II
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30
Fri. 10 p.m., 12.
WITNESS

CINEMA TWO
3rd week
FALLING IN LOVE
Fri. 10, 12 midnight
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

DEKEL
3rd week
TOSCA
Sat. and weekdays 7, 9.30

DRIVE-IN
Fri., Sat and weekdays 10 p.m.
THE CORSICAN BROTHERS
Sat. and weekdays 8:
THE LAST UNICORN
Fri. 12.15 a.m.;
Weekdays 12 midnight
Sex film

ESTHER Tel. 225610
RAPPIN
Fri. 10 p.m.
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

GAT Tel. 267888
EMERALD FOREST
Sat 7.25, 9.45
Weekdays 5, 7.25, 9.45

NEW CINEMA GORDON
87 Ben Yehuda, Tel. 244373
8th week
A film by the *Taviani brothers*
Based on stories by Luigi Pirandello
KAOS
Sat. 7.30, 10
Weekdays 4.15, 7, 9.45

HOD
7th week
RAMBO
Fri. 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.45, 7.15, 9.30

LEVI Tel. 288868
25th week
AMADEUS
Fri. 8, 10.40
Sat. 7, 9.40
Weekdays 3.30, 6.30, 9.30

LEV II Tel. 288868
15th week
EL NORTE
Fri. 9, 11.15 p.m.
Sat. 7.30, 10
Weekdays 1.45, 5, 7.30, 9.40

LIMOR HAMEHUDASH
Israel Premiere
DESPERATELY SEEKING SUSAN

* MADONNA
* ROSANNA ARQUETTE
Directed by Susan Seidelman
Fri. 10, 12; Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

MAXIM
6th week
UP YOUR ANCHOR
(Lemon Popsicle No. 6)
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

MOGRABI Tel. 298331
2nd week
THE LAST DRAGON
Sat. 8, 10
Weekdays 5, 7.30, 9.30
Weekdays 11 a.m.:
RETURN OF THE JEDI

ORLY Tel. 284025
12th week
WITNESS
Sat 7, 9.30
Weekdays 4.30, 7, 9.30

PARIS Tel. 236605
14th week
THE HOTEL NEW HAMPSHIRE
Based on the novel by John Irving
* JODIE FOSTER
* BEAU BRIDGES
Fri. 10, 12 midnight
Sat. 10 p.m.
Weekdays 7.30, 9.30

WATERSHIP DOWN
Weekdays 12, 2, 4

Fri. 4.30, L'ALBERO DE GILLOCCOLI
Sat 11 a.m.: ALLEGRO NON TROPPO
Sat 1 p.m.: COMPETITION
Sat. 5, CLOCKWORK ORANGE
Sat 11.30: LAST WALLS

PEER
7th week
THE NEVER ENDING STORY
Fri. 10 p.m.
Sat. 7.30, 9.30
Weekdays 3.30, 5.30, 7.30

SHAHAF
5th week
MASK
Fri. 9.45, 12 midnight
Sat. 7, 9.30
Weekdays 4, 7, 9.30

STUDIO Tel. 298331
6th week
LADY HAWKE
Fri. 10 p.m.
Sat. 7.45, 10
Weekdays 11, 5, 7.15, 9.30

TAMUZ HAMEHUDASH
3rd week
DON'T LOOK NOW
Fri., 10, 12 midnight
Sat. and weekdays 7.45, 9.45

TCHELET Tel. 443950
THE KILLING FIELDS
Weekdays 6.45, 9.30

TEL AVIV Tel. 288181
6th week
A VIEW TO A KILL
James Bond
Fri. 10 p.m.
Sat. 7, 9.30
Weekdays 4.15, 7, 9.30

TEL AVIV MUSEUM
2nd week
A NOS AMOURS
Directed by Maurice Pialat
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

ZAFON
19th week
2 Oscar Awards
The new film by David Lean
A PASSAGE TO INDIA
Fri. 10 p.m.
Sat 10 p.m.
Weekdays 6.15, 9.30

ISRAEL EXPERIENCE
Tel. 836106
Old Jaffa Mall 1 Pasteur St
2nd week
AN AMERICAN WEREWOLF IN LONDON
The famous film by John Landis ("Animal House")

Fri. 10 p.m., 11.45
Sat. 10.50, 12.30 p.m.,
Weekdays 10.45 p.m.
Adults aged 18 and over.
Free parking

THE ISRAEL EXPERIENCE
(English) Weekdays 6, 8, 9
(German) Sun., Mon., Wed., Fri. 7 p.m
(French) Tues., Thur., Sat. 7 p.m

ORLY Tel. 81868
3rd week
THE KILLING FIELDS
Sat. and weekdays 6.30, 9.15 p.m
Fri. 11, 3.30; weekdays. 11, 5
BILBY

PEER Tel. 664848, 663070
THE EMERALD FOREST
Sat. 7.15, 9.30
Weekdays 4.30, 6.15, 9.15

RON Tel. 669069
THE MASK
Starring Cher
Sat. 7, 9.15
Weekdays 4, 6.45, 9

SHAVIT Tel. 85345
RAPPIN
Sat. and weekdays 7, 9

CINEMA ONE
Kiryat Haim
Sat and weekdays 7.15
SUNDAY IN THE COUNTRY
Sat. and weekdays 9.15
ERENDIRA
Tue. 11.30 p.m.: MONTENEGRO
Mon., Wed. 5: HEIDI

HAIFA Cinemas

AMPHITHEATRE
Tel. 664017/8
GOLDEN SEAL
For children and adults.
Don't miss it!
Sat. 7, 9.15
Weekdays 4.30, 7, 9.15

ARMON
Tel. 664848, 663070
BABY, SECRET OF THE LAST LEGEND
Sat. 7.15, 9.30
weekdays 4.30, 7, 9.15

ATZMON Tel. 664017/8
7th week
RAMBO (First Blood II)
* SYLVESTER STALLONE
Sat. 7, 9.15
Weekdays 4.30, 7, 9.15

CHEN
Tel. 664848, 663070
POLICE ACADEMY II
Sat. 7.15, 9.30
Weekdays 7, 9.15

KEREN OR HAMEHUDASH
Sat. 7.15, 9.30
Weekdays 7.15, 9.15
5th week
THE HOTEL NEW HAMPSHIRE

MORIAH Tel. 242477
3rd week
11 a.m.: ANNE
4.00: WIZARD OF OZ
5.30: PLANET OF THE APES
7.30: FALLING IN LOVE
9.30: WITNESS
Thur. midnight: TOOTSIE

ORAH Tel. 664017/8
7th week
THE NEVER ENDING STORY
Weekdays 4.30, 7, 9.15

RAMAT GAN Cinemas

ARMON Tel. 720706
2nd week
THE LAST DRAGON
Fri. 10 p.m.;
Sat. and weekdays 7.30, 9.30
Weekdays 5: FAMOUS FIVE

LILY
3rd week
THE NEVER ENDING STORY
Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30
Fri. 10 p.m.: EDUCATING RITA

OASIS Tel. 739592
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Fri. 9.45 p.m.
Sat. 7.25, 9.45
Weekdays 5, 7.25, 9.45

ORDEA Tel. 721720
6th week
A VIEW TO A KILL
JAMES BOND
Fri. 10, Sat. 7, 9.30
Weekdays 4.30: CHILDREN'S WAR

RAMAT GAN Tel. 794504
4th week
COTTON CLUB
Sat. and weekdays 7, 9.30

RAV-GAN 1
4th week
Fri. 10 p.m.
Sat. and weekdays 7.45, 9.50
POLICE ACADEMY II
Sat. 11 a.m.; weekdays 11, 3, 5.20:
Sun. 5.20
FANTASIA

RAV-GAN 2
4th week
Fri. 10 p.m.;
Sat. and weekdays 7.45, 9.50
CAMILA
Sat. 11 a.m.; weekdays 11, 3.10, 5.45:
Sun. 5.45
GOLDEN SEAL

RAV-GAN 3
4th week
Sat. and weekdays 7.40:
FANTASIA
Sat. and weekdays 9.45:
THE KILLING FIELDS
Sat. 11 a.m.; weekdays 11, 3.15, 5.15
SNOW WHITE

RAV-GAN 4
4th week
Fri. 10 p.m.:
Sat. and weekdays 6.30, 9.30
PASSAGE TO INDIA
Sat. 11 a.m.; weekdays 11, 3.10, 5:
Sun. 5
HASAMBA

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DAVID Tel. 540768
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A VIEW TO A KILL
Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30

TIFERET Tel. 87300
2nd week
THE LAST DRAGON
Sat. and weekdays 7.30, 9.30

AUDITORIUM DANIEL HOTEL & SPA
Sat. 7.15, 9.30:
NEVER SAY NEVER AGAIN
Tue.8:
GUNS OF NAVARONNE
Thur. 7.15, 9.30:
TERMS OF ENDEARMENT

HOLON Cinemas

MIGDAL Tel. 841839
3rd week
YOU'RE IN THE ARMY GIRLS
Fri. 10 p.m.
Sat. and weekdays 7.40, 9.40
Weekday 4.30, 6
SHOW WHITE AND THE SEVEN DWARFS

SAVOY Tel. 847141
A VIEW TO A KILL
Fri. 10 p.m.; Sat. 7.15, 9.30
Weekdays 4.45, 7.15, 9.30

BAT YAM

ATZMAUT Tel. 866320
6th week
A VIEW TO A KILL
Sat. 7.15, 9.30
Weekdays *4.45, 7.15, 9.30*

Cinematheque
JERUSALEM
August 2 — August 9
Fri. 14.30 **Another Time, Another Place** dir: Michael Radford
Sat. 20.00 **National Lampoon's Animal House** dir: John Landis 22.00 **Betrayal** dir: David Jones
Sun. 19.00 **Exposure** dir: Kieran Hickey 1978 (Ireland); **Criminal Conversation** dir: Keran Hickey 1980 (Ireland) 21.30 **The Brink Of Life** dir: Ingmar Bergman
Mon. 19.00 **Bye Bye Brazil** dir: Carlos Diegues 19.00 **Zazie Dans Le Metro** dir: Louis Malle (small hall) 21.00 **At The Cinema Palace — Liam O'Leary** dir: Donald Taylor Black (Ireland 1983); **The Schooner** dir: Bill Miskelly (Ireland 1983) (small hall) 21.30 **Through A Glass Darkly** dir: Ingmar Bergman
Tue. 16.00 **Star Wars** dir: George Lucas 19.00 **The Treasure Of The Sierra Madre** dir: John Huston 19.00 **Le Petit Monde de Don Camillo** dir: Julien Duvivier (small hall) 21.30 **Los Santos Inocentes** dir: Mario Camus
Wed. 19.00 **The Verdict** dir: Sidney Lumet 19.00 **L'Affaire Mauritzius** dir: Julien Duvivier (small hall) 21.00 **The Devil's Eye** dir: Ingmar Bergman (small hall) 21.30 **The Last Waltz** dir: Martin Scorsese
Thu. 19.00 **The Outcasts** dir: Robert Wynne-Simmons (Ireland 1982) (small hall) 21.00 **The Silence** dir: Ingmar Bergman (small hall) 21.30 **Vivement Dimanche!** dir: Francois Truffaut 24.00 **Poltergeist** dir: Tobe Hooper
Fri. 14.30 **Tempest** dir: Paul Mazursky
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FILMS IN BRIEF

A NOS AMOURS – Maurice Pialat here focuses on the generation gap and on people feeling trapped in situations they can't handle. Fascinating film, authentically portraying the pains of living and getting along with kin

ALLEGRO NON TROPPO – Stories set to music by Debussy, Dvorak, Ravel, Sibelius, Stravinsky and Vivaldi are brought to the screen in a very attractive animation. Italian production

AMADEUS – Salieri, committed to an asylum after trying to take his own life, confesses his responsibility for Mozart's death, and tells of the relationship between him and Mozart after the genius' arrival in Vienna. With Murray Abraham as Salieri and Tom Hulce as Mozart. Not only for classical music lovers

AN AMERICAN WEREWOLF IN LONDON – Two typical American boys, while hiking in the moors near a typical English village, are accosted by a murderous werewolf. Directed by John Landis, the film is a balanced combination of jokes and scares, with excellent camerawork suggesting mood and atmosphere.

BLAZING SADDLES – Take-off of all those Westerns Hollywood has ever made. Expect anything to happen in this Mel Brooks' extravaganza. (At one point Count Basie and his entire orchestra appear, in evening dress, playing the theme song amid the desert cactus. Great stuff

BREAKFAST CLUB – Five high school students are punished for some crimes they committed. We see them during a group session, in the midst of some very serious, soul-searching analysis. Recommended

CAMILA – Argentinian film based on a true story about a passionate socialite and her love affair with her priest. Set in the 19th century, this film has all the elements of risk, romance and political controversy that reverberate in Argentina today.

CLOCKWORK ORANGE – Stanley Kubrick's 1971 futuristic film abounds in violence and sex, in a cold, surreal setting.

THE COTTON CLUB – Story of New York's underworld in the last years of Prohibition, using a famed Harlem night-spot, the Cotton Club, as the centre of the action. Francis Coppola's film, with wafer-thin plot but with carefully selected hit music of the period, is bound to be a hit. With Richard Gere.

DON'T LOOK NOW – From a tale by Daphne du Maurier, with Julie Christie and Donald Sutherland as a couple pursued by death and disaster in Venice. Director Nichas Roeg produces some wonderful pictures of a disintegrating Venice with a frightening atmosphere filled with forebodings.

FALLING IN LOVE – A tentative and delicate love affair between a man and a woman who are both married, set against a background of crowded New York train stations and oblivious but distracting passersby. With Meryl Streep and Robert de Niro in the lead roles.

FANTASIA – Brilliant, delightful dream-like Walt Disney classic Recommended for the whole family.

HARRY AND SON – Produced and directed by Paul Newman, who plays a widowed man out of a job. Adding to his frustration is his son, whose ways are antithetic to his father. Very good film portraying the poverty of their relationship

HOTEL NEW HAMPSHIRE – Based on the John Irving novel, a saga about a middle-class family in New England. Albeit with good photography and music, the movie is filled with too many disjointed characters, commenting, Irving-style, on modern society in all its weirdness.

KAOS – A collection of four different stories, with no narrative ties between them, based on short stories by Luigi Pirandello. Highly polished film by the Taviani brothers.

KARATE KID – A kid is brought, against his will, to sunny California. After being beaten up, he is introduced to the world of Karate. Lots of action in this well-produced film adds to its box office success

THE KILLING FIELDS – A powerfully effective drama based on the war in Cambodia, seen through the eyes of the New York Times correspondent in Phnom-Penh in the early Seventies. Filled with violence, an example of man's inhumanity to man

LADY HAWKE – A bewitched adventure tale set in Italy in the Middle Ages, with an impossible love story that is made possible in spite of everything. Entertaining, if nothing more serious.

MASK – Peter Bogdanovich's new film about the relationship between a mother and her son and how they deal with their respective problems – hers with drugs, and his with a rare disfiguring disease. Based on a true story, full of raw emotion and personal struggle

METROPOLIS – A newly-edited version of the 1926 German film, complete with loud, electronic music. About a world of manipulating the masses through the media. An exciting visual experience

MISSING IN ACTION – Chuck Norris plays the role of Colonel Braddock, the man who won't take 'no' for an answer as he sets out to rescue American PoW's in Vietnam. A Golan/Globus production, filled with action; never a dull moment

MONTENEGRO – *Ganarbeiter* – the imported workers from the South of Europe who do the dirty jobs of the North – are the subject of Yugoslav director Dusan Makavejev's latest film. Brilliant

THE NEVER ENDING STORY – German film about an introverted little boy who discovers a marvellous book, *The Never Ending Story*. It tells the story of the magic land of Fantasia, being eaten away by a strange, unknown sickness. Interesting special effects.

NEVER SAY NEVER AGAIN – Based on "Thunderball," the 4th Bond film from 1965, Sean Connery is back on the screen as James Bond, this time trying to save the world from a nuclear holocaust. Generally not many redeeming features in his return.

A PASSAGE TO INDIA – David Lean's film, based on the E.M. Forster 1924 novel about the lives of the British in India, is an example of a superb quality production. Delightful.

PROTOCOL – Goldie Hawn, who also produced this movie, plays a dumb blonde, a waitress in a bar in Washington. A situation comedy which doesn't quite make the grade.

RUMBLE FISH – Francis Ford Coppola's new film is a story of friendship between two brothers, and life in general in a small town in America.

SNOW WHITE AND THE SEVEN DWARFS – Walt Disney's beautiful and timeless animated film released for the holiday season. Not to be missed.

A SUNDAY IN THE COUNTRY – Tale of one sad, revealing moment in the dwindling life of Monsieur Ladmiral, a moderately successful and thoroughly unsatisfied artist. French director Bertrand Tavernier turns an outwardly banal day into a moving examination of a man's search for his past.

SUPERMAN III – The finest of the Supermen yet to be released. A film of straightforward comedy, as director Richard Lester has decided that nobody, not even kids, could take Supermen seriously. A future world is described where not even the hero himself is an exceptional character. Great movie even for adults, as long as they bear in mind that it is all a big, fat joke

TERMS OF ENDEARMENT – The relationship between a self-centred mother and her daughter over a period of 15 years. James Brook's Hollywood production is an ideal combination of laughter and tears. Superb acting by Shirley MacLaine, Debra Winger and Jack Nicholson

THUNDERBALL – The fourth James Bond film (1965) is packed with gimmicks. Stars Sean Connery (James Bond), Claudine Auger, Bernard Lee and Adolfo Celi

TOOTSIE – Michael Dorsey (Dustin Hoffman) puts on a woman's dress, a wig and a pair of high-heeled shoes – and succeeds in getting the part of a middle-aged female hospital administrator in TV soap. A most enjoyable comedy – possibly the best thing that ever happened to director Sydney Pollack

UP YOUR ANCHOR – The sixth film in the "Lemon Popsicle" series. Set in the end of the Fifties, the heroes go abroad for the first time, aboard a ship they help crew in order to finance the trip

A VIEW TO A KILL – Roger Moore, alias James Bond, this time confronts an evil-minded capitalist who intends to flood the entire Silicon Valley in California, destroying *the main world supply of electronic chips*, and taking over the market with his own product. Typical Bond stuff, full of action, empty of plot

WITNESS – A confrontation of two worlds – between a modern, 20th-century man to whom violence is an everyday fact of life, and an eight-year-old Amish boy and his mother, representing a pacifist society whose structure has remained rigidly unchanged since the 18th century.

YOU'RE IN THE ARMY, GIRLS – Israeli film looks at 7 young women taking their first steps in the IDF and the way in which they adjust to their new framework – a combination of comic and dramatic situations.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

WALKING TOURS

(In English)

Jerusalem

Society for the Protection of Nature Tours

Sunday at 11.40 a.m. – Ein Giora, Nahal Ktalav Nature Reserve.

Monday at 8 a.m. – Judean hills, Kastel, Tzuba, Sattaf.

Wednesday at 8 a.m. – Judean hills, Kennedy Memorial, Horvat Sa'adim Nature Reserve, Ein Handak.

Friday at 8 a.m. – Kfar Etzion, Alon Shvut, Herodian water tunnel.

Meet at escalator in front of the Central Bus Station. Tickets on the spot. Tel. 249567 for more details.

Off the Beaten Track Tours

Tuesday at 8 a.m. – Russian Compound, Hinnom Valley, City of David excavations, Siloam tunnel.

Thursday at 8 a.m. – Old City Ramparts from Jaffa Gate to Lions Gate, Roman Gate, Cardo, Tombs of the Kings.

Meet at the SPNI offices, 13 Helena Hamalka St. Tours last 5 hours

Sunday, Tuesday, Wednesday, Friday at 9 a.m. – The Old City Walls (2 hrs).

Sunday, Tuesday, Thursday at 9.30 a.m. – Citadel, Temple Mount, Jewish Quarter.

Sunday at 2 p.m. – Mt. Zion, Jewish Quarter.

Monday at 9 a.m. – City of David.

Monday, Friday at 9.30 a.m. – Jewish Quarter

Monday at 2 p.m. – Christian Quarter

Wednesday at 9.30 a.m. – Old City

Wednesday at 2 p.m. – Herodian, West Bank.

Thursday at 9 a.m. – Mt. of Olives.

Thursday at 8 p.m. – Old City by night

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets on the spot.

Archeological Tours

Sunday through Thursday at 8.30 a.m. – Excavations below Temple Mount

Sunday through Tuesday, Thursday at 9 a.m. – Temple Mount, Dome of the Rock.

Sunday through Thursday at 11.15 a.m., Sunday, Monday at 2.30 p.m., Wednesday, Friday at 9 a.m. – Jewish Quarter

Sunday through Thursday at 11.45 a.m. – Old City walls and gates

Sunday through Thursday at 2 p.m. – City of David, Hezekiah's Tunnel.

Tuesday through Thursday at 2.30 p.m. – Christian, Moslem Quarters.

Tours last approximately 2 hours. Meet at Cardo Information booth, Jewish Quarter. Tickets on the spot.

Torah Tours

Sunday through Friday at 10.30 a.m. – The Old City from a Jewish perspective.

Tuesday, Thursday at 2 p.m. – King David's Bethlehem, Givon, Nebi Samuel.

Meet at Jewish Quarter post office, Tiferet Israel St. Tel. 815146.

Haifa

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(For last minute changes in programmes or times of performance, please contact box office.)

Material for publication must be at *The Jerusalem Post* offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

Miznon Esther, 7 Rehov Ibn Gvirol, Tel Aviv. Tel. 03-245096. Open daily including Shabbat. (No credit cards.)

Like grandma used to make

MATTERS OF TASTE
Haim Shapiro

A SMALL sign says "European food," but a quick look at the menu will tell you that Europe here does not mean France or Italy. For those of us with East European forebears, I would say it was food like grandma used to make, except that many of our grandmothers stopped making food like this.

The restaurant has wood panelling and little old-fashioned lamps. But on a warm Shabbat afternoon, with hardly any traffic on Rehov Ibn Gvirol, and a pleasant breeze blowing, it is far nicer to sit at one of the little tables, with their red-checked tablecloths, on the sidewalk.

Before producing the menu, the waiter brought us three dishes containing two kinds of horseradish – red and white – and pickles. We tried the pickles with trepidation, sure they would as usual taste of chemicals. They were home-made and delicious, and alone would justify a visit to Miznon Esther.

I was a little less impressed with my first course of gefilte fish. The generous portion consisted of one of the classic forms of this dish: a slice of carp, intact and filled with a mixture of chopped fish. My objection was based mainly on prejudice for I prefer the rather spicy variety, and this was sweet.

Had I been asked to guess Esther's origins, I would have said Poland. Esther – a friendly and pleasant woman who doesn't look like anybody's grandmother – in fact comes from the Ukraine. This is perplexing, for the grandmother who made the kind of gefilte fish that formed my taste also came from that part of Eastern Europe. Perhaps this is one more proof that cuisine changes when it travels.

The chopped liver ordered by my companion was more to my taste. Here the important flavour, as might be guessed, was *schmaltz* and fried onions. For fried onions are the backbone of East European Jewish cooking.

THOUGH THE day was a warm one, I could not resist the temptation of ordering *cholent* and *kishke*, the Yiddish cook's answer to the Mickey Finn. The portion was enormous. There were beans and potatoes, and a little barley for variety, and all of it studded with bits of chicken giblets.

The *kishke* – stuffed intestine, in American Jewish circles often known by the strange name of stuffed derma – was tender rather than crisp as I prefer it, but nicely seasoned.

My companion, a bit more sensibly, tried the meat balls. Many Israelis will not eat this dish in restaurants, because they remember the period of austerity when a meat ball was a suspicious object. However, they were quite good. So were the boiled potatoes, which were accompanied by a rich meat gravy.

I'd eaten richly and heavily, and felt it only right to do penance by having compote for dessert. It was delicious. Esther explained that she doesn't cook the fruit: she simply pours boiling water over it, and lets it stand, thereby avoiding mushiness. In any case, the result is commendable.

Equally good, if a bit richer, was my companion's apple strudel, though the crust was not the classic paper-thin variety I prefer. It was more the kind of crust grandmother might have made had she hailed from the Ukraine.

The coffee was what one might expect at such a restaurant – nothing to write home about, but it cleared my head after the *cholent*. My companion, probably wiser, had tea.

The bill for two, including soft drinks, came to IS27,420. It was worth every shekel. □

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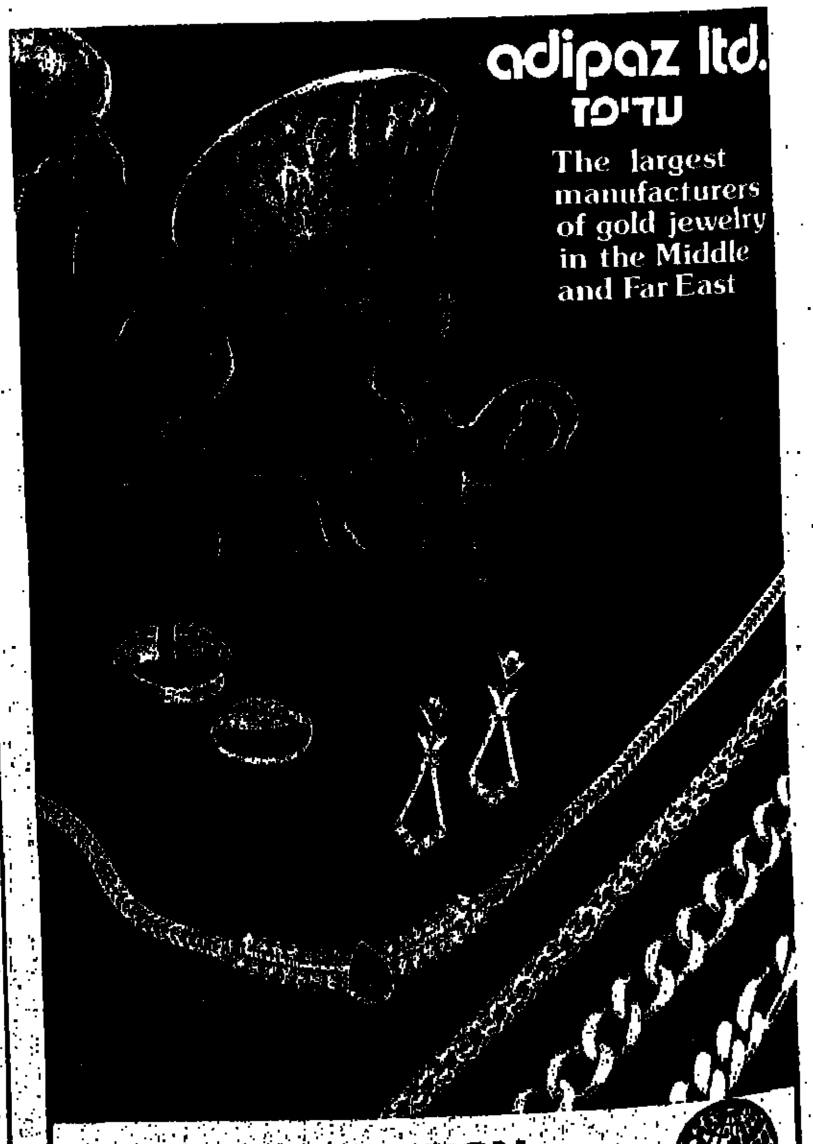

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Exceptionally Woody

CINEMA
Dan Fainaru

AS FAR AS I am concerned, *The Purple Rose of Cairo* is this year's most fascinating and original movie. As enthusiastic as I was when I first saw it in Cannes in May, where it put all other selections in the shade, I am even more excited about it now. Woody Allen has managed the rare feat of combining a serious and highly relevant analysis of cinema versus life, facts versus fiction, in a very entertaining form, rewarding not only for an audience exclusively interested in art theory, but for everybody who likes a good film with strong performances and a plot larger than life.

In the last few years, Allen has strengthened his position as an exceptional film-maker, doing his own thing and penetrating deeper and deeper into his personal interests with a courage and perseverance unheard of in the American film industry. Possibly it is living and working in New York that gives him this freedom. Undoubtedly, two major reasons are the overall success of his movies at the box office and the basic fact that none of the productions he is involved with demands a heavy investment.

But above all, it is Allen's talent, and his visible progression towards a narrative style of his own, evolving from a culture that owes more to the eastern seaboard film buff's adoration of cinema, than to Hollywood's professional absorption of accepted movie routines.

That culture blends the stand-up comic's gift of repartee, the musician's ear for popular music as an essential component of the average person's life and the critical eye of the avid filmgoer, who not only admires Bergman, Eisenstein, Marcel Ophuls and Fellini, but has also learned to look at America and its films from their perspective, while never losing his own identity as a kid born and brought up in the Big Apple.

BEFORE BRANDING *The Emerald Forest* as a waste of a summer evening, one has to remember that the person behind it, John Boorman, is a highly respected director. Some French critics would even swear that he is one of the most important figures in cinema today. Some of his movies are certainly remarkable, be it the early *Point Blank* or the later *Deliverance*, or even the relatively recent handsome and nostalgic *Excalibur*.

Bearing this in mind, one is prepared to give him the benefit of the doubt, to admit that he may have intended something quite different from what we finally get to see on the screen. For instance, pure allegory – presenting his ideas about the failure of modern civilization, the ecological destruction of nature, and the intrusion of the mythical into real life.

The trouble is that Boorman himself doesn't adopt this approach. He points out that the story is basically a true one, retouched here and there for the cinema, but not tampered with in the main. While stressing the significance of the plot, he admits that he has employed choreographers to arrange the supposedly authentic dances of the savages in this picture, and one can go on citing endless other inconsistencies.

The Emerald Forest is the story of an American family in Brazil. The father is a construction engineer employed by a multinational company in opening up the horizons of the modern world at the expense of the

Scene from 'The Emerald Forest'

Amazon jungle, which is also one of the world's main sources for the precious stones which lie around to be picked up by the natives who believe them to have magic powers.

Quite early on, the engineer's little son wanders into the forest, where he is grabbed by painted Indians, reputed cannibals, who carry him off into the jungle. The father, while continuing to function at his job, never lets up on the quest for the boy. On one of these searches, his companion is killed by a stray arrow.

After many adventures, he eventually reaches the tribe that abducted his son, who is alive and well, but doesn't remember much about his childhood and has no intention of leaving what he regards as his own people. As a matter of fact, life in the jungle is so idyllic that even the father is rather tempted by it before he is returned safely back home.

Later, there are wars between tribes, white people perverting the noble savages into drunken animals and destroying them, and finally a grand gesture apparently signifying that a responsible person cannot condone the miseries imposed on the natural man by the decadent product of modern society, and, therefore, the only logical stand he can adopt is against that society.

AT FIRST glance, this could be interpreted as another version of *Deliverance*, moving the action from North to South America. Once again, modern man is pitted against the wild spirits of the forest in their different forms, whether human, animal or natural (referring, in *Deliverance*, to the might of the torrents). But, possibly because there was no James Dickey here to write the script, the complex presentation of the two sides concerned now becomes superficial, militant preaching.

Modern man, says Boorman in this film, is bad, mercenary, immoral, bent on destruction. Savages, on the other hand, are pure, noble, truthful, and on top of it all, live in paradise. There is nothing Boorman's wild forest resembles more than a Hollywood backlot, all decorated for a tropical-island musical.

Seeing the naked girls, their skin without a blemish, as if they had just walked out of the make-up department (which they probably had) frolicking in virgin springs, apparently designed for *Lost Horizon*, one feels engulfed in the fake glamour of some sort of *South Pacific* travelogue. Watching them dance, one almost expects to see Betty Hutton jump in, with her own version of wild savagery, Hollywood style (remember *Annie Get Your Gun*?).

Nothing here looks as if Boorman was concerned with reality, which is why one is tempted to believe it might be allegorical. However, the backdrop is too real, the story itself presented too factually to accept it as pure fantasy.

To take a similar example, geographically speaking, Werner Herzog managed to imbue his clash of civilizations with true allegorical meaning in *Fitzcarraldo* by treating it more respectfully, allowing the whole thing more depth and giving the purely imaginary greater prominence. And even then, the facts he had to stick to quite often came into conflict with his intentions.

Not that Boorman's theory is necessarily wrong, for after all, it is no secret that modern civilization has brought with it plagues just as much as blessings. But to descend from this notion to a kind of simplified primitivism, to argue that everything in the forest is perfect, or at least defensible, as long as the white man's hand is kept away from it, while modern life is a grotesque mockery of nature, is a bit too easy. There is more to it than that, not to mention the fact that one has to be extremely naive not to realize that everything man has achieved until now, for better and for worse, is the result of his nature and his impulses, which have always been part of him, whether he was shooting guns or poisoned lances.

HOWEVER, there is a way to enjoy this film. First of all, forget that it was John Boorman who made it, and forget that it has pretentions, sincere, to be sure, to warn the world against destroying its natural resources, and putting an end to a way of life without learning the lessons it has to give. Look instead for a sort of Disney film, colourful, pleasing, with some tension and some relief, with heavy villains, handsome heroes and lovely maidens, and with a happy ending. Not everything will fall into place but most of the details will fit in, more or less.

If you adopt this attitude, you can enjoy the superlative camera work of Philippe Rousselot (the man who shot *Diva*), the exotic locations, the pretty girls *au naturel* (quite moral, even for Disney, since they are savages). In brief, a movie whose existence is justified mainly by the background it uses, the story serving as an excuse for the trip. So far, so good. Beyond that Boorman's case is pretty shaky.

As for the actors, Powers Boothe, who plays the lead, must be very fond of the wilds. He first broke through to stardom via a TV miniseries devoted to the Guyana tragedy, in which he played the deranged preacher, Jim Jones. Then he wandered through the Florida marshes in *Southern Comfort*. Now he is back in the jungle, this time the genuine rain forests of Brazil, desperately trying to outplay the marvels of nature and losing in the unfair competition.

Charles Boorman, the director's son, plays Tommy, the abducted son rediscovered as a brawny teenager, but he doesn't have to do much acting. His part is mainly a matter of physical presence, and the youngster acquits himself quite satisfactorily. However, when he has to reflect the inner conflict of the boy who has to choose between his natural father, come back into his life after 10 years, and his adoptive father, the head of the tribe, his facial expressions are less than arresting.

Finally, for Boorman's sake,

(Continued on page F)

This Week in Israel • Th
03·7532222 JERUSALEM MUSEUMS

this week at the israel museum jerusalem

EXHIBITIONS
NEW GALLERIES
Israel Communities – Traditions and Heritage: The Irene and Davide Sala Wing
Asian Art: The Salma Picciotto Gallery
Old Masters: The Aaron and Blima Shickman Old Masters Gallery
Promised Gifts. 200 exhibits which will one day reach the Museum as bequests
From the Depths of the Sea: Cargoes of ancient wrecks from the Carmel Coast. (Rockefeller).
Customs and Costumes: East and West.
A Cave in the Desert: 9,000 year old finds from Nahal Hemar.
From the Secular to the Sacred: Everyday objects in Jewish Ritual Use. Till 12.8.
Meet an Israeli Artist: Ira Ratchwarger and Reut Shahar.
Painting Instruction in the Youth Wing – and exhibition of children's paintings.
Permanent exhibition of Archaeology, Judaica, Art and Ethnic Art.

EVENTS
SPECIAL SUMMER ACTIVITIES
CHILDREN'S FILM
Fri., August 2 at 11.00, Sun., 4, Tues., 6, Wed., 7, Thurs., 8 Aug., at 11.00 and 16.00. Fri., Aug. 9 at 11.00.
THE CRAZY JUNGLE ADVENTURES – adventure film – moments of fear mingled with laughter.
CHILDREN'S THEATRE (ages 7 and up).
Monday, August 5 at 10.45 and 16.00
NINE STORIES AND ONE – musical based on Jewish stories.
THEATRE FOR THE WHOLE FAMILY
Tuesday August 6 from 15.00–19.00.
TARA GROUP – free outdoor performances.
TERRACE CONCERT
Tuesday August 6 at 17.30.
JEWISH SOUL MUSIC – Yisrael Zohar plays clarinet, with accordion accompaniment, Jewish/Israeli soul music as it is played by the Hassidim in Meron.

FILMS
Saturday August 2 at 21.00.
THE CLOWNS (Italy 1970).
Dir. Federico Fellini.
Tues., August 6 at 18.00 and 20.30, and Sat., August 10 at 21.00.
LES PRINCES (France 1984).
Dir. Tony Gatlis; with Jerard Darmon, Muse Dalbray.

SPECIAL GUIDED TOUR
Tuesday August 6 at 11.00.
FROM THE DEPTHS OF THE SEA – tour of the exhibition.
(Rockefeller Museum).

RUTH YOUTH WING
Special activities for summer holidays:
Recycling room: Sun., Mon., Wed. & Thurs. 10.00–17.00 & Tues. 10.00-19.00.
Tuesday, July 30 at 16.30 with Nava Meer.

GUIDED TOURS IN ENGLISH
Museum: Sun., Mon., Wed., Thurs., Fri. at 11.00; also Sun. 15.00, Tues. 16.30
Archaeology Galleries: Monday at 15.00
Shrine of the Book: Sunday and Tuesday at 15.00
Judaica/Heritage Galleries: Thursday at 15.00
Rockefeller Museum: Sun., Fri. at 11.00.

VISITING HOURS – Extended summer hours – Tuesdays 10.00–22.00
Museum – Galleries and Shrine of the Book: Sun., Mon., Wed., Thurs. 10.00–17.00; Tues. 10.00–22.00; Fri. & Sat. 10.00–14.00.
Library: Sun., Mon., Wed., Thurs. 10.00–17.00; Tues. 16.00–22.00.
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(*Continued from page E*)

maybe it was a good thing to release this film in summer. Later on, it might have been taken too seriously, and that's something it couldn't afford.

A MOVIE that definitely qualifies for a silly season prize bears the presumptuous title *The Last Dragon*. This would normally indicate some sort of scientific documentary, or alternatively a mythical story in live action or animation from the Disney studios. At the most, one would dare to hope for a new compilation of Bruce Lee sequences, marketed once again for the benefit of the faithful.

While there is something of the myth and quite a lot of Bruce Lee in it, the key to this movie flashes on the screen as soon as it kicks off. For up there, in huge letters, is the information that this is a Berry Gordy movie.

Berry Gordy is the Great Manitou of black music in America, the creator and the owner of the Tamla Motown label, on which rhythm-and-blues is more than a credo; it has reached the proportions of a religion. With artists such as Diana Ross (who was also Gordy's wife) and the Supremes, Smokey Robinson, Gladys Knight and the Pips, the late Marvin Gaye, and countless others, there is an identifiable Motown star profile, an identifiable Motown sound, and a full-grown and immensely profitable Motown industry. A film from this stable can't be anything but a promo-compilation for its artists, sold in what is supposed to be the most favourable light, to their adoring fans.

Which, supposedly, should excuse all the silliness in this opus. It is intended to be an urban legend of our times, concerning one Leroy Green, a black karate whiz-kid who is meek, peaceable and afraid to go out into the world, because he does not believe he has reached the end of his studies. His tutor thinks differently and sends him on a wild goose chase after an imaginary grand master.

On the way, our big, innocent happens to save a luscious video-clip idol from a fate worse than death. He also has to measure up to a comically threatening character by the name of Sho'nuff, alias the Shogun of Harlem, who considers Green a threat to his reputation in the black community.

You don't have to be psychic to guess what is bound to happen, and this parody of many parodies isn't going to surprise you. In fact, it doesn't even try to take care of the plot or the characters. They are necessary but not very important excess luggage on the shoulders of a production whose main purpose is to introduce as many new hits as possible, display the video cassettes that will sell those hits, and find an excuse to do all this as often as possible. Thus, the leading lady has her own TV show displaying video-clips, some of which she repeats live in a super-discotheque, with all the trimmings of modern technology. Playing Bruce Lee excerpts on its huge video screens is just one more bonus for the fans.

The lead actors have short names – Taimak is the man, Vanity the woman – so the fans won't have to sweat too much remembering who is who. They are both very pretty but de Niro and Streep can go on sleeping peacefully: nobody here is after their jobs.

The songs sound all right. Of course, what will hit the top of the charts and what will never be heard again is determined elsewhere. What is certain is that *The Last Dragon* is not fathering a new trend in pop.

Incidentally, the musical director is an Israeli, Misha Segal, once a figure greatly in favour here with singers such as Arik Einstein, but lately kept pretty busy on the other side of the ocean.

MIKLOS JANCSO, the man who more than anyone was responsible for introducing Hungarian films into the European art houses in the Sixties, is in Israel, shooting on location. Jancso's new movie, *The Dawn*, is based on Elie Wiesel's first novel, written in 1959, which tells the story of an Etzel cell that takes British hostages. The cell intends to prevent His Majesty's government from hanging one of their own, captured during an attack on a police station.

The movie, says Jancso, focuses on the young man who is charged with executing the hostages and on the psychological crisis he goes through, as he wonders how it is possible to fight for freedom and be a hangman at one and the same time.

French Minister of Culture Jacques Lang has participated substantially in financing the production, originally intended to be a Franco-Hungarian co-production. At the last moment, the Hungarians said they could not participate for administrative reasons, hinting that the movie may be interpreted as supporting terrorist movements, and therefore was not an acceptable project in Budapest's eyes. This was obviously a pretext. One factor in the about-face may have been a virulent article published in the Egyptian daily *al-Ahram*, in which the Hungarians were criticized for joining in this project.

French reaction to the Hungarian backing out was immediate and angry. Jacques Lang thereupon cut subsidies for the Hungarian films that were to be shot in France. Meanwhile the producer of *The Dawn*, Evelyne July, found an Israeli company, YNYL, headed by Doron Eran and Yaud Lebanon, which was prepared to join in at the last moment.

The production hit another snag after the first week of shooting on location in France: lead actor Philippe Léotard broke his arm, and shooting was postponed for a whole month, with some changes in the crew, including a new cameraman, Armand Marcos, and a new operator, Miklos Jancso Jr. (the director's son has already made a name for himself back home in Hungary).

The film features an international cast, including Michael York, who plays the British hostage; a new Albanian face, Redjef Mitrovitza; an unknown Armenian actor, Avdekian; and a rising French actress, Christine Boisson, who portrays an announcer for the underground's clandestine radio station. In other words, she will offer a new film version of Geula Cohen, following the performance of Hana Azoulay in *Rage and Glory*. Both producer July and director Jancso stress that *The Dawn* is not a realistic representation of events and should not in any way be interpreted as an historical document. Jancso has made a name for himself through his spectacularly poetic treatment of historical events, transforming them into allegories that are relevant to our time.

This is the first of at least two projects prepared by YNYL and July; the next one, scheduled for early winter, is an adaptation of the Elie Wiesel novel, *Testament*, directed by a Frenchman, Frank Cassenti. □

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Static entertainment

MUSIC & MUSICIANS / Yohanan Boehm

AS AN ANTIDOTE to three weeks of harp contests and congresses, I went last week to Kibbutz Ha'ogen to see Handel's *Acis and Galatea*, presented by the Emek Hefer Chamber Opera Group. For three nights, the large Cultural Centre at the kibbutz was crowded with people from far and wide. They confirmed the need for this kind of entertainment. And entertainment it was.

It should be said at the start that all early and Baroque operas are almost impossible to stage for twentieth century audiences, as they are devoid of action. They are static not just because of their paucity of movement. In the long-drawn-out *da-capo* arias, the singers do not know what to do with their hands and bodies. Wealthy companies or festivals try to fill the void with sumptuous scenery, gorgeous costumes, accomplished singers, a full orchestra, perhaps even a glamorous conductor. The historically-minded audiences at these rich events listen, look and persuade themselves that they have just attended the resurrection of these jewels of operas which have been unjustly neglected for generations.

Such costly revivals are certainly beyond the purse of the Emek Hefer Chamber Opera Group. So the expectations of a visitor from Jerusalem were not very high, and it was only the enthusiasm of the producers, who bombarded me with telephone calls, that induced me to visit Emek Hefer. It turned out to be a very worthwhile journey.

Acis and Galatea is listed in the catalogue of Handel's works under the heading of Odes, Oratorios, etc. It is sometimes called *opera*, sometimes *pastorale*. In Novello's score, it's called a *Serenata*, composed in the year 1720, though it was actually composed in 1718, and revised in 1732-36 (yes, I did some research). The text is by John Gay, who wrote *The Beggar's Opera*, and tries to persuade us in the opening chorus that "We are gay and happy, happy and gay." The chorus occupies a central role in the proceedings. In the Emek Hefer production, it probably consisted of farmers and other volunteers, who moved self-consciously but produced a surprisingly fine choral sound (despite their small number), and sang with unfailing precision and clean intonation the entire evening.

Margaret Yekutiel, the driving force of the group, conducted from the harpsichord in a no-nonsense style, and kept everybody in order. The orchestra – six violins, two celli, two excellent oboes, and an occasional recorder (also very good), reinforced at the end by a little boy on a second recorder – performed much better than one should expect of amateurs. Handel himself had only seven players in his first performance, so Emek Hefer did quite well. The singers tried to demonstrate various degrees of emotional involvement. Polyphemus (David Lowden) managed to make out of his role of the terrifying ogre a funny figure from a Christmas pantomine. At least he provided comic relief amid the stage action (or non-action). Galatea was satisfyingly interpreted by the soprano, Irma Benderesky. Good tenors are hard to come by, and the score demands two. The singing of Acis (Yotam Cohen) and Damon (Arieh Burstein) was as pleasing as one could possibly have asked for.

I AM SURE that getting material for the stage props provided quite a headache for Nissan Elfenbaum (who is modestly listed as *coordinator*, but also sang in the choir). The stab at naturalistic scenery – mountain, wilting trees, a landscape, a fountain – seemed well-intentioned but naive and amateurish. Yaron Adin and Ofira Falikman were responsible for the direction and production. To enliven the action, Rina Maiden [Gurion] choreographed some young girls who, from time to time, appeared to move more or less gracefully about. There were three boys at the beginning of the performance who later acted as the assistants of Polyphemus, who were lively performers and enjoyed themselves hugely.

The Emek Hefer Chamber Opera Group cannot be praised enough for its work. Its future productions should be supported by anyone interested in the preservation of Israeli culture. It is no small undertaking to inspire fifty persons, among them a considerable number of children, to work together in a production of this kind. The boundless energy of Margaret Yekutiel and Nissan Elfenbaum should be encouraged and exploited.

The South is well served by the Light Opera Company of the Negev, which concentrates on Gilbert and Sullivan. Central Israel now has the Emek Hefer Chamber Opera Group, which apparently specializes in Baroque revivals. It is now the turn of the North to come forward, and contribute a work in the field of opera. Perhaps an opera by Hindemith, Britten or Henze? Or perhaps even an original Israeli children's opera, or musical play, though not something over-ambitious or pretentious. Just something to enjoy and to reflect on.

ERELLA TALMI, flute, and Malcolm Frager, piano, have made an enjoyable record of a charming sonata by Gaetano Donizetti. It is brief and entertaining, and full of southern *joi de vivre*. Donizetti was only 22 in 1819, when he wrote this piece. The duo's interpretation of Schubert's *Introduction and Variations on Trockne Blumen* (Dry Flowers) D. 802, is more weighty and tragic. They provide virtuoso variations on one of his saddest songs. I reviewed recently a recording of the *Variations* by Galway, and am inclined to prefer the Talmi-Frager. Their performance has more about it of personal commitment. Galway's playing is too perfect and slightly too slick for my taste. The Talmi-Frager duo sounds warmer and more intimate, and this is in conformity with the music's content.

The second side presents another rather unknown work: Ignaz Moscheles' *Sonata Concertante*, op. 44. Moscheles (1794-1870), a student of Albrechtsberger and Salieri, was one of the most famous pianists of his time, a teacher and friend of Felix Mendelssohn, and an acclaimed composer, though today hardly anything by him is performed. This is unjust as the present sonata demonstrates. On the whole, it moves quickly and elegantly. The performance is flawless. The sound is open and natural (Jerusalem Records, ATD 8501). □

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Photo Archive will be closed to the public during August & September.

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EXHIBITIONS
1. "Return to Life" The Holocaust Survivors: From Liberation to Rehabilitation.
2. Jews in the World of Sports.

EVENTS
1. Screening of the film: "The Bride" (1942), a Jewish Shtetl in Czechoslovakia. The attempt of a 30-year old woman to avoid being sent to a concentration camp by going through a fictitious marriage. Directed by: Nadav Leviten. Sunday, August 4 at 8.30 pm.
2. Screening of the film: "Fanny and Alexandre". Directed by: Ingmar Bergman. Thursday, August 8 at 7 pm.

Admission Fee to the films: IS2,700; for members of Friends Assoc. IS2,000.
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3. Screening of the B.B.C. documentary film: "Raoul Wallenberg" (in English). In cooperation with the Hungarian daily "Uj Kelet". Wednesday, August 7 at 8.30 pm.

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The Week's TV/Radio Highlights

FRIDAY

Jean-Louis Trintignant
TV; 20.35

TV

EDUCATIONAL:
9.00 Nils Holgersson (repeat) 9.30 If you cross the Forest 10.45 Fugue in Jeans 13.30 This Is It (repeat) 14.20 Terms in Economics (repeat) 14.30 War and Peace (part 4) 16.00 Song and Dance – ballet
ARABIC-LANGUAGE programmes:
16.30 The A-Team
17.15 Cartoons
17.30 News roundup
17.32 Arabic film
19.20 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at 20.05 with Shabbat songs
20.15 News
20.35 L'Attentat. Yves Boisset's 1972 film about the kidnapping of the Moroccan leader Ben Barka stars Michel Piccoli and Jean-Louis Trintignant
22.35 A Father for Toby – Western
23.50 News
JORDAN TV (unofficial):
18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Sorry 21.10 Tenko 22.00 News in English 22.20 MacGruder and Loud
MIDDLE EAST TV (From T.A. north):
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Inspector Gadget 17.30 Super Book 18.00 Mork & Mindy 18.30 That's Hollywood 19.00 News 20.00 Fall Guy 21.00 Another Life 21.30 Movie 23.06 700 Club 23.34 News Update

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Dowland: Songs and Dances
7.30 Dittersdorff: Viola Sonata (Benyamini); Mozart: Symphony No.12, K.110; Bruch: Violin Concerto No.3 (Accardo); Bartok: The Miraculous Mandarin (Abbado); Hindemith: Sonata for 4 Horns (Mishori, Aharoni, Wiedman, Rimon)
9.30 Grieg: 4 Norwegian Dances; Schumann: Symphony No.2 (Chicago, Barenboim); Bruckner: String Quintet; Janacek: Suite for Strings; Britten: Piano Concerto, Op.13 (Richter, English Chamber, Britten); Dukas: La Peri (Rotterdam, Zinman)
12.05 An Hour with pianist Mindru Katz
13.00 Haydn: Symphony No.98 (New York, Bernstein); Berlioz: Harold in Italy (Naboko, Imaye, London Symphony, Colin Davis); Prokofiev: Alexander Nevsky (Ormandy)
15.00 Youth Programme – Music plus – Summer
16.00 Reger: Clarinet Quintet; Beethoven: Piano Concerto No.4 (Ashkenazy, Chicago, Solti); Beethoven: Symphony No.6 [illegible]
[illegible] Schubert: Miriam's Victory Song (Lucia Popp, La Scala Chour, Gandolphi)
20.05 Mahler: Das Klagende Lied; Mozart: Horn Concerto No.5, K.447 (Barry Tuckwell); Cherubini: Symphony in D major (Los Angeles, Schwartz); Brahms: Double Concerto (Perlman, Rostropovitch, Concertgebouw, Haitink); Adam: Excerpts from Giselle; Bartok: Concerto for Orchestra (Berlin Philharmonic, Lorin Maazel)
23.00 Haydn: Summer, from The Seasons (Karl Boehm); Brahms: Liebeslieder Waltzes, Op.52 (Gaechingen, Rilling)

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter – live family magazine
10.30 Programme in Easy Hebrew
11.10 Hebrew songs
11.30 Education for all
12.05 Hassidic songs and melodies
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.00 Shabbat Eve programme
16.05 With People – with Paula Garburg (part 2)
17.10 From Here to There – Zionism 1985
18.06 Literary Magazine
19.05 Entertainment and poetry for Shabbat
19.30 Programmes for Olim
22.05 Profile – an Israeli Portrait: Amnon Ahi-Naomi sketches Dr. Shaul Kubovi (repeat)
23.05 On Second Thoughts

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light – drivers' corner
7.00 This Morning – news magazine
8.05 Puss in Sandals – children's programme
9.05 All Shades of the Network – morning
12.10 Open Line – news and music
13.00 Midday – news commentary and music
14.06 Sheshet
15.06 Songs and Readings for Shabbat
16.10 Matter of Taste – with Haim Keman
17.05 The Songs of Naomi Shemer
18.06 My Week – with Yosef Lapid
19.05 The Weekly Column
20.05 Shabbat songs
21.05 Sephardi Folksongs
22.05 Folk dances
23.05 Between Friday and Saturday – Yitzhak Livni talks artist Mordechai Ardon (repeat)
00.10 Hebrew songs

Army

6.10 Songs
7.07 Morning Supplement
8.05 Morning Newsreel
9.05 Have a Good Time – culture and entertainment magazine
11.05 Mama's Voice – special regards to soldiers
12.05 Sandals – with Dori Ben Ze'ev
14.05 It's not Shabbat yet – with Shlomo Artzi
15.05 Encore
16.05 Music without Words
17.05 Documentaries
18.05 My Favourite Songs – with actor Arieh Elias (repeat)
19.05 One to One – with Gideon Lev-Ary
20.15 Mabat – TV Newsreel
21.00 Out on the Lawn
22.05 Marathon of songs by famous stars

SATURDAY

Nick Conway
TV, 23.20

TV

ARABIC-LANGUAGE programmes:
16.00 *Famous Escapes* (part 3)
17.00 News roundup
17.02 Greatest American Hero (part 1) 18.30 Family Magazine
19.00 Entertainment
19.30 News
HEBREW PROGRAMMES begin at 20.00 with James Last and his orchestra
20.30 Three's Company: A Hundred Dollars of What?
20.55 Animated film
21.00 Mabat Newsreel
21.30 Sports
22.30 Programme for Tu B'Av
23.20 Keep on Running – BBC drama about a school end of year party. Starring Nick Conway
00.10 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Vietnam: The Ten Thousand Day War 21.10 Entertainment 22.00 News in English 22.20 Feature Film
MIDDLE EAST TV (from T.A. north):
16.00 International Sportsworld 17.00 Wide World of Sports 18.00 Soccer 20.00 Wrestling 21.00 Movie 22.34 Good News

VOICE OF MUSIC

7.09 Pachelbel: Kanon; Handel: Harpsichord Suite No.1 (Glen Gould); Salieri: Symphony, Venice; Mozart: Violin-Piano Sonata, K.306 (Hebler, Szeryng); Stamitz: Clarinet Concerto; Mendelssohn: Piano Sextet, Op.110; Martinu: The Frescoes of Piero de la Francesca
9.00 Bach: Prelude and Fugue Nos.13,14; Schubert: Sonata in F minor; Rachmaninoff: Corelli Variations (Ashkenazy)
10.00 The Jerusalem Symphony Orchestra, Gary Bertini conducting, with Patricia O'Neill and Franco Farina – Mozart: Le Nozze de Figaro, overture; Mozart: Aria; Mozart: Aria from Magic Flute; Rossini: Italiana en Algeri, overture; Donizetti: Aria from L'Elisir d'Amore; Puccini: Arias and Duet from La Boheme; Verdi: Excerpts from La Traviata; Verdi: La forza del destino, overture.
12.00 Radiodrama
13.00 Roman Tal, flute; Sara Yanovska-Tal, piano – C.P.E. Bach: Sonata in G major; Martinu: Sonata No.1; Berio: Sequenza for Flute; Beethoven: Sonata in B-flat major
14.05 Folksongs from Russia; Rimsky-Korsakov: The Legend of Prince Oleg
15.00 Offenbach: Song of Fortunio, one-act opera; Spohr: Octet, Op.32; Saint-Saens: Piano Concerto No.2 (David Bar-Ilan, Hamburg, Renz); Prokofiev: Symphony [illegible]
[illegible] (arranged by Shabtai Petrushka); Handel: Royal Fireworks Suite (JSO, Malcolm)
20.05 Saint-Saens: Samson and Delilah, complete opera (Rita Guhr, John Vickers Ernst Balan, Anton Diakov, Renee Duclas Choir, Orchestra de l'Opera de Paris, George Pretre conducting)
23.00 Bruckner: String Quintet; Gounod: String Quartet (Tonhalle Zurich)

RADIO 1st

7.00 Programmes for Olim
7.30 Programme in Easy Hebrew
9.05 World of Science
9.30 Radio Story
10.09 Light Classical Music
11.05 Till Here – with Dr. Ya'akov Oved
12.05 Documentary
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.05 Folk songs
16.05 Literary Party
17.10 Stage and Screen
18.00 Radio Drama
19.05 Little Anthology
19.30 Programmes for Olim
22.05 Shmuel Almog's talk show
23.05 Literary Party (repeat)

2nd

7.10 Hebrew songs
8.05 Shabbat Sandals
9.05 Give a Smile – skits, jokes
9.55 Sights in Israel – with Azaria Allon
10.05 Weekly News Magazine
11.05 Summer Meeting – with Eli Moher
12.05 Radio Game
13.10 First Person
14.11 Hebrew songs
15.05 Magic Moments – favourite old songs
16.05 Words, Words
17.05 Beautiful Land
18.06 Consumer Broadcast
19.05 Cinema Magazine – introduced by Dan Fainaru
20.05 Tunes
21.05 Weekly News Magazine (repeat)
22.05 Bible Reading and programme for the end of Shabbat
23.05 My Week – with Yosef Lapid (repeat)
00.10 Hebrew songs

Army

7.05 Hebrew songs
9.05 Happy Choir – children's programme
10.05 True Pictures
11.05 Fish every Day
13.05 Personal Questions – Ya'akov Agmon talks to composer Yoni Rechter
14.05 It all flows
16.05 Cinema Magazine
17.05 To be There
18.05 The Music of the 1960s
19.05 Music For Ever
20.05 Songs
21.00 Mabat – TV Newsreel
21.30 On Jewish Tradition
22.30 Concert – Stamitz: Flute Concerto in D major (Galway); Puccini: Arias from Tosca; Poulenc: Trio for Piano, Oboe and Bassoon. Schubert: Symphony No.8, Unfinished
00.05 Night Birds – songs, chats

VOICE OF AMERICA NEWS SHOWS

1260 kiloHertz, 5-6 and 8-9 a.m. — Daily breakfast show with news, popular music and interviews. 5-5.30 p.m. — News round-up. 5.30-6 p.m. — VOA Magazine Show. 6-6.15 p.m. — News in Special English for Students of English. 11-12 midnight — VOA World Report with news, background and analysis.

SUNDAY

Gary Cole
TV, 21.30

TV

EDUCATIONAL:
9.00 No Secrets 9.20 Belfy and Lillibit 9.45 Tom Gratten's War (part 11) 10.10 The Princess disguised as a Donkey 15.00 Chinese Ballet 15.55 Rehov Sumsum 16.25 Adventures on Falcon Island (part 2) 16.50 Terms in Economics 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Little House on the Prairie: Last Summer
18.20 Animated film
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Gigi
19.00 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Programme Trailer
20.15 Top of the Pops – hit parade
21.00 Mabat Newsreel
21.30 Fatal Vision. Part 1 of a 2-part drama based on a true story of the murder of the wife and daughters of a successful American doctor. Starring Gary Cole, Karl Malden and Eva Marie Saint.
23.00 Sofa Discussion – Zvi Yanai talks to Ben-Ami Sharpstein
23.30 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Rhoda 21.10 Documentary 22.00 News in English 22.20 Love Boat
MIDDLE EAST TV (from T.A. north):
13.00 Westbrook Hospital 13.30 Insight 14.00 700 Club 14.30 Good News 15.00 Afternoon Movie 16.30 Children's Programmes 17.00 Jackson's 17.30 Flying House 18.00 Circus 19.00 Cultural 20.00 Specials 21.00 Death Valley Days 21.30 Movie 23.51 Good News

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Strauss: Die Fledermaus, overture (Zubin Mehta); Berlioz: Excerpts from Damnation of Faust (Munch)
7.30 Tchaikovsky: String Serenade, Op.40 (Stokowski); Chopin: Piano Concerto No.1 (Rubinstein, London, Scrovaczevsky); Glazunov: Winter and Spring from The Seasons (Svetlanov); P. Ben-Haim: Lamenatzeah Mizmor (JSO, Ronli-Riklis)
9.30 Schumann: Symphony No.4 (Vienna, Mehta); Mozart: Piano Concerto in F major, K.459 (Eschenbach, Hamburg); Bach: Cantata No.66 (Hanover Boys Choir, Leonard); Beethoven: Trio, Op.1, No.2 (Beaux Arts); Copland: Appalachian Spring (London, Suesskind)
12.05 Amiran: Piano Song (Herut Israeli); Schoenberg: Fantasy, Op.47 (Brigitte Salem, Daniel Ben-Zuken); [illegible]
[illegible] Respighi: [illegible] suite; Lalo: Symphonie Espagnole (Tortelier); Tchaikovsky: Fantasy for Piano and Orchestra (Zhukov); Stravinsky: Symphony of Psalms (Bernstein); Bach: Partita No.2 for Violin (Roni Rogoff); Respighi: Arie ed Danze Antiche, Suite No.3 (Marriner)
18.30 Telemann: Cantata No.9; Szymanowski: Stabat Mater; Haydn: Harmony Mass
20.05 Handel: Harp Concerto (Ursula Holliger); A. Scarlatti: Sinfonia No.2
20.30 Solisti di Veneto, Claudio Szimoni conducting – works by Antonio Vivaldi – Four Seasons; Mandoline Concerto; Concerto for 3 Violins; Concerto for 2 Mandolines
22.30 Liturgical Prayer for the Feast of the Prophet Elijah in the Greek Orthodox Church
23.00 Light Classical Music

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter – live family magazine
10.30 Programme in Easy Hebrew
11.10 Hebrew Songs
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.30 World of Science (repeat)
15.55 Notes on a New Book
16.05 The Jewish State (part 3, repeat)
17.20 Everyman's University
18.06 Jewish Traditions
18.47 Bible Reading
19.05 Jewish Law
19.30 Programmes for Olim
22.05 Pictures in Black and White
23.05 Hebrew songs

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light – drivers' corner
7.00 This Morning – news magazine
8.05 Puss in Sandals
9.05 House Call – with Rivka Michaeli
10.10 All Shades of the Network
12.10 Open Line – news and music
13.00 Midday – news commentary, music
14.06 Matters of Interest – with Gabi Gazit
15.05 Magic Moments – favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
18.06 Press Conference
18.45 Today in Sport
19.05 Today – radio newsreel
19.35 The Jewish People
20.10 Cantorial Requests
22.05 Light Music for Wind Ensembles
23.05 Third Bell – arts magazine

Army

6.10 Morning Sounds
7.07 "707" – with Alex Anski
8.05 Morning Newsreel
9.05 Right Now – with Rafi Reshef
11.05 The Old Days – with Orly Yaniv
13.15 Israeli Style – with Eli Yisraeli
15.05 What's Doing – with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Sports Magazine
19.05 Radio Radio – with Yoav Kutner
20.05 Out of Sight – folk songs
21.00 Mabat – TV Newsreel
21.30 Songs
22.05 Popular songs
23.05 One to One (repeat)
00.05 Night Birds – songs, chat

MONDAY

Yitzhak Perlman
Voice of M., 7.30

TV

EDUCATIONAL:
9.00 Surprise Train 9.20 Kolargol 9.30 Tom Gratten's War (part 12) 9.55 Rent-a-Song 10.10 Music in Theatre 10.40 Contact 15.00 Pinocchio (part 44) 15.30 Pretty Butterfly 16.00 This Is It 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Between Us – youth magazine
18.00 Children's Island. Part 7 of an 8-part drama serial: Zero Hour
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Programme Trailer
18.35 Sports
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Paper Chase – American series about the law faculty of a university. Starring John Houseman, James Stephens and Tom Fitzsimmons: Labour of Love
21.00 Mabat Newsreel
21.30 Are You Being Served? – BBC comedy series: The Club
22.00 This Is the Time
22.50 Simon & Simon – suspense series, starring Jameson Parker and Gerald McRaney: Matchmakers
23.40 News
JORDAN TV (unofficial)
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Who's the Boss? 21.10 Charles Engel 22.00 News in English 22.20 Widows
MIDDLE EAST TV (from T.A north):
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.40 Spiderman 17.03 Inspector Gadget 17.30 Super Book 18.00 Happy Days 18.30 Laverne & Shirley 19.00 News 20.00 Magnum P.I. 21.00 Another Life 21.30 Soccer 23.04 700 Club 23.33 News Update

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Arne: Overture No.3; Dieter: Concerto for 2 Flutes (Rampal, Wilson)
7.30 Haydn: Symphony No.101 (Richter); Dussek: Flute Trio; Dvorak: Violin Concerto (Perlman, London, Barenboim); Rachmaninoff: Symphonic Dances, Op.45 (Ashkenazy)
9.30 Prokofiev: Piano Concerto No.3 (Argerich, Berlin, Abbado); Brahms: String Quintet, Op.111; Bloch: Concerto Grosso No.1 (Eastman, Rochester); Bach: Partita No.2 (Szeryng); Mendelssohn: Symphony No.4 (Philharmonia, Sinopoli)
12.05 Janos Sturker, cello; Rudolf Buchbinder, piano – Beethoven: Sonata, Op.5, Nos. 1 and 2
13.00 Dittersdorff: Viola Sonata (Benyamini); Mozart: Symphony No.12, [illegible]
[illegible] (Yoshimo Higashi, viola; Josuke Ohata, bassoon, Jo Kondo, piano); Isao Matsushita: Atoll II (Ryo Noda, saxophone, Yoko Ebisu, piano); Joji Yuasa: A Perspective for Orchestra (NHK Symphony Orchestra, conducted by Hiroyuki Iwaki)
16.00 Bach: Violin Sonata No.2 (Dimitri Sitkovetzky); Mozart: String Quartet in D minor, K.421 (Guarneri); Beethoven: Piano Concerto No.5 (Rubinstein, London, Barenboim); Berlioz: Symphonie Fantastique (Boston, Ozawa)
18.30 Handel: Water Music; Albrechtsberger: Harp Concerto (Nicanor Zabaleta); Satie: Parade (Dorati)
20.05 Smetana: 5 Czech Dances (Rudolf Firkuszny)
20.30 From the Helsinki Festival, 1984 – Symphony Orchestra of Radio Finland, Pavel Kogan conducting – Glinka: Kamarinskaya; Petrov: Violin Concerto (Boris Gutnikov); Prokofief, Symphony No.6
22.30 International Folklore Festival
23.00 Bach: Prelude and Fugue Nos. 15 and 16 (Glen Gould); Bartok: Book Five and Six from Microcosmos (Cornell Zamplani)

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert
9.30 Encounter – live family magazine
10.30 Programme in Easy Hebrew
11.10 Hebrew songs
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.25 Hebrew songs
15.53 Notes on a New Book
16.05 Radio Drama
17.20 Everyman's University
18.06 Jewish Traditions
18.47 Bible Reading
19.05 Reflections on the Portion of the Week
19.30 Programmes for Olim
22.05 Night Connection

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light – drivers' corner
7.00 This Morning – news magazine
8.05 Puss in Sandals
9.05 House Call – with Rivka Michaeli
10.10 All Shades of the Network – morning magazine
12.10 Open Line – news and music
13.00 Midday – news commentary, music
14.06 Matters of Interest – with Gabi Gazit
15.05 Magic Moments – favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
18.06 Consumer Broadcast
18.45 Today in Sport
19.05 Today – radio newsreel
19.35 Law and Justice Magazine
20.05 Cantorial Hit Parade
22.05 Jazz Corner
23.05 Treasure Hunt

Army

6.10 Morning Sounds
7.07 "707" – with Alex Anski
8.05 Morning Newsreel
9.05 Right Now – with Rafi Reshef
11.05 The Old Days – with Orly Yaniv
13.15 Israeli Style – with Eli Yisraeli
15.05 What's Doing – with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Economics Magazine
19.05 Radio Radio – with Yoav Kutner
20.05 Israeli Hit Parade
21.00 Mabat – TV Newsreel
21.30 Songs
22.05 Popular songs
23.05 Repeat Broadcast
00.05 Night Birds – songs, chat

TUESDAY

Geraldine Chaplin
TV, 22.20

TV

EDUCATIONAL:
9.00 Rehov Sumsum 9.30 Tom Gratten's War (part 13) 10.00 This Is It (repeat) 10.50 Jean François – artist 15.00 Shirley Temple (part 6) 16.20 Laurel and Hardy 16.35 Young Talent 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Maya the Bee
17.55 Sports
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Youth Magazine
19.00 Documentary
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Condo. Part 7 of a 13-part American series about neighbours in a block of flats: That's Entertainment
20.30 Kolbotek
21.00 Mabat Newsreel
21.40 Second Look – news commentary and background
22.20 My Cousin Rachel. Part 1 of a 4-part serial based on the book by Daphne Du Maurier. Starring Geraldine Chaplin, Christopher Guard and John Stratton
23.10 Quotation Mark – literary programme introduced by Yaron London
23.50 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Kate and Allie 21.10 Cover your face 22.00 News in English 22.20 Film
MIDDLE EAST TV (from T.A. north):
13.00 Westbrook Hospital 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Inspector Gadget 17.30 Flying House 18.00 Battlestar Galactica 19.00 News 20.00 Riptide 21.00 Another Life 21.30 Movie 23.01 700 Club 23.27 News Update

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Haydn: Arietta con variazioni (Mindru Katz); J.C. Bach: Symphony No.3 (Marriner)
7.30 Vivaldi: Cello Concerto (Rostropovich); Beethoven: Piano Sonata, Op.9 (Arrau); Brahms: Serenade No.1 (London, Boult); Scriabin: Fantasy for Piano and Orchestra (Zhukov); Respighi: Fountains of Rome (New Philharmonia, Munch); Chopin: Nocturne (Ilan Rogoff)
9.30 Beethoven: Fidelio, overture (Jochum); Haydn: Symphony No.104 (Cleveland, Szell); Sibelius: Violin Concerto (David Oistrakh); Rimsky-Korsakov: Scheherazade (Chicago, Ozawa); Hovhanes: American Folksongs
12.05 Faure, Fantasy (Ercila Talmi, flute; Yoav Talmi, piano); Legrenzi: Sonata for 2 [illegible]
[illegible] P. Ben-Haim: Lamenatzeah Mizmor (JSO, Ronli-Riklis)
15.05 From the Record Library
16.00 All-Beethoven programme – Egmont overture (Ormandy); Diabelli-Variations (Barenboim); 12 Contredances (Marriner); Violin Concerto (Bronislaw Huberman, Vienna, Szell); Symphony No.4 (New York, Bernstein)
18.30 Yaron Windmueller, baritone; Klaus Bauer, piano – Brahms: Magellone Lieder; Schumann: Dichterliebe
20.05 Berlioz: Benvenuto Cellini, overture (Boulez); Duvernoy: Trio No.1, for Flute, Horn and Piano
20.30 The Israel Philharmonic Orchestra, Michael Tilson Thomas, with Henryk Szeryng – Bach: Violin Concerto in E major; Berg: Violin Concerto; Beethoven: Symphony No.7
22.30 Maarten Bon: Boreal for Violin and Percussion Ensemble – to be played four times
23.00 Lights in the Shadows – Michael Haydn

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter – live family magazine
10.30 Programme in Easy Hebrew
11.10 Hebrew songs
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.25 Education for all
15.55 Notes on a New Book
16.05 With People (repeat)
17.20 Everyman's University
18.06 Jewish Traditions
18.47 Bible Reading
19.05 Talmud Lesson
19.30 Programmes for Olim
22.05 Two by Two

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light – drivers' corner
7.00 This Morning – news magazine
8.05 Puss in Sandals – children's programme
9.05 House Call – with Rivka Michaeli
10.10 All Shades of the Network
12.10 Open Line – news and music
13.00 Midday – news commentary, music
14.06 Matters of Interest – with Gabi Gazit
15.05 Magic Moments – favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
18.06 Health and Medicine Magazine
18.45 Today in Sport
19.05 Today – radio newsreel
19.35 New World – environment magazine
20.05 Cantorial Requests
22.05 Folk songs
23.05 Quizzes

Army

6.10 Morning Sounds
6.30 University on the Air
7.07 "707" – with Eitan Lifschitz
8.05 Morning Newsreel
9.05 Right Now – with Rafi Reshef
11.05 The Old Days – with Orly Yaniv
13.15 Israeli Style – with Eli Yisraeli
15.05 What's Doing – with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Economics Magazine
19.05 Radio Radio – with Yoav Kutner
20.05 Not Only Rock
21.00 Mabat – TV Newsreel
21.30 University on the Air (repeat)
22.05 Popular songs
23.05 Night Birds – with Ram Evron
00.05 Night Birds – songs, chat

WEDNESDAY

Anne Francis
TV, 22.05

TV

EDUCATIONAL:
9.00 Pretty Butterfly 9.20 Belfy and Lillibit 9.45 Tom Gratten's War (part 14) 10.10 Sing a Song 10.20 Early Cinema 10.40 The Time Tunnel 15.00 Nils Holgersson (part 6) 15.30 The Secret of Isis (part 3) 15.55 Rehov Sumsum 16.25 TV Game 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Jack and the Beanstalk. Starring Elliot Gould
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Situation – current affairs
18.45 Inventions and Innovations
19.00 Agriculture Today
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Movie Time – cinema magazine
20.30 Tazpit – science and technology magazine
21.00 Mabat Newsreel
21.30 Moked
22.05 The Blackboard Jungle. Richard Brooks' 1955 film of a teacher's harrowing experiences stars Glenn Ford, Anne Francis and Sidney Poitier
23.45 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Three's Company 21.10 Documentary 22.00 News in English 22.00 Jessie
MIDDLE EAST TV (from T.A. north):
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Inspector Gadget 17.30 Super Book 18.00 Buck Rogers 19.00 News 20.00 A-Team 21.00 Another Life 21.30 Trapper John 22.30 Cagney & Lacey 23.19 700 Club 23.46 News Update

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Milhaud: La Creation du monde (French National, Bernstein); Morley: Canzone
7.30 Gastoldi: Ballets for Singing, Playing and Dancing; Bach: Italian Concerto (Boris Berman); Brahms: Symphony No.4 (Vienna, Kertesz); Ravel: Ma Mere l'Oye (New York, Bernstein)
9.30 Bach: Suite No.2; Mozart: Andante; Brahms: Trio, Op.8 (Israel Trio); Beethoven: Missa Solemnis (Heather Harper, Alfreda Hodgson, Peter Lindross, Guenther Reich, Bavarian Radio Choir, Stuttgart Symphony, Gary Bertini)
12.05 Gilad Mishori, piano – Beethoven: Sonata, Op.111; H. Alexander: Patterns; Debussy: Feux d'artifice; Raya Shapiro, soprano, Linn Jacobson, piano – Shostakovich: Satires, Op.109
[illegible] (Perlman, London, Barenboim); Rachmaninoff: Symphonic Dances (Concertgebouw, Ashkenazy)
15.05 Contemporary Music – Electronic music with live performers – Zvi Avni: Retrospection (Yaacov Mense, Yoav Lifshitz, magnetic tape); Josef Tal: Concerto No.6, for Piano and Electronic Music (Yonathan Zak); Luciano Berio: Visage (Kathy Berberian)
16.00 Grieg: 4 Norwegian Dances; Schumann: Symphony No.2 (Chicago, Barenboim); Bruckner: Quintet; Janacek: String Suite; Britten: Piano Concerto, Op.13 (Richter, Britten); Dukas: La Peri (Rotterdam, Zinman)
18.30 I Musici in Festival Montreux-Vevy 1984 – Manfredini: Concerto No.10 for 2 Violins; Torelli: Concerto Grosso; Locatelly: Violin Concerto No.8; Frank Martin: Etude for String Orchestra; Mozart: Divertimento, K.138
20.05 Birth and Development of the String Quartet (part 6)
21.00 Pergolesi: La serva padrona (George Singer); Gluck: Le Diable a quatre
23.00 Handel: Minuet; Bach: Suite No.2 for Baroque Cello; Suk: Spring; Fermaro: Divertimento

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter – live family magazine
10.30 Programme in Easy Hebrew
11.10 Hebrew songs
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.55 Notes on a New Book
16.05 Programme for Senior Citizens
17.20 Everyman's University
18.06 Jewish Traditions
18.47 Bible Reading
19.05 Lesson in *Halacha*
19.30 Programmes for Olim
22.05 A Friend from the same Planet

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light – drivers' corner
7.00 This Morning – news magazine
8.05 Puss in Sandals – children's programme
9.05 House Call – with Rivka Michaeli
10.10 All Shades of the Network – morning magazine
12.10 Open Line – news and music
13.00 Midday – news commentary, music
14.06 Matters of Interest – with Gabi Gazit
15.05 Magic Moments – favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
18.06 Spotlight
18.45 Today in Sport
19.05 Today – radio newsreel
19.35 Army and Defence Magazine
20.05 Folklore Magazine
21.15 Song for the Road
22.05 Stage and Screen
23.05 Night Games

Army

6.10 Morning Sounds
7.07 "707" – with Alex Anski
8.05 Morning Newsreel
9.05 Right Now – with Rafi Reshef
11.05 The Old Days – with Orly Yaniv
13.15 Israeli Style – with Eli Yisraeli
15.05 What's Doing – with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
19.05 Radio Radio – with Yoav Kutner
20.05 Foreign Language Hit Parade
21.00 Mabat – TV Newsreel
21.30 Songs
22.05 Popular songs
23.05 To be There (repeat)
00.05 Night Birds – songs, chat

THURSDAY

Cliff Richard
Ed. TV, 10.40

TV

EDUCATIONAL:
9.00 Rehov Sumsum 9.30 Tom Gratten's War (part 15) 9.55 Mystery Island 10.40 Cliff Richard in London 15.00 Those Were the Days 15.30 Rainbow 16.00 This Is It 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Two Together – TV game
18.00 The Pink Panther – cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Kid's Club
19.00 Meeting – current affairs
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Sports
21.00 Mabat Newsreel
21.30 Human Brain. Part 6 of a 7-part BBC documentary series. Fear
22.20 The Jewel in the Crown. Final episode of a 14-part serial based on Paul Scott's book about India in the final years of British rule. Starring Geraldine James and Judy Parfitt: The Division of the Spoils
23.10 Benny Hill – comedy series
23.30 News
JORDAN TV (unofficial): 17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 No Place like Home 21.10 Finder of Lost Loves 22.00 News in English 22.20 Murder She Wrote
MIDDLE EAST TV (From T.A. north):
13.00 Westbrook Hospital 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Inspector Gadget 17.30 Flying House 18.00 Lucy 18.30 WKRP 19.00 News 20.00 Hardcastle & McCormick 21.00 Another Life 21.30 Sixty Minutes 22.30 Power Chase 23.18 700 Club 23.45 News Update

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Berlioz: March from Les Troyens (Beecham); Kozlovsky: Deborah, overture; Massenet: 3 Dances from Le Cid
7.30 Bentz, Suite, Jolli[illegible]; Arriaga: Berceo; Schubert: Der Hirt auf dem Felsen (Rita Streich); Janacek, [illegible] Encina; Aria; Tansman: Sonatina; Scarlatti: Flute Concerto; Delius, Sonata No.2 (Menuhin); Kaminski: Symphonic Overture (IPO, Mehta); Bernstein: [illegible] (Jan Peerce), Albeniz: Navarra
9.30 Frey: English Suite; Telemann: Concerto for Oboe d'amore (Holliger); Schoenberg: Transfigured Night; Mozart: 2 Concertante Arias (Peter Schreier); Ravel: Introduction and Allegro (Watkins, harp); Punto: Horn Concerto No.10 (Tuckwell); Rubbra: Sinfonia da Camera
12.05 Daniel Binyamini, viola; Milka Lachs, piano – Shostakovich: Viola Sonata, Brahms: Sonata in F minor, Op.120
13.00 Vivaldi: Cello Concerto [illegible]; Scriabin, Fantasy for Piano and Orchestra; Respighi: Fountains of Rome (New Philharmonia, Munch); Chopin: Nocturne (Ilan Rogoff)
15.05 Meeting with Musicians
16.00 Emilie Berendsen, mezzo-soprano, David Bloch, piano – Handel: 2 Arias, Faure: Stravinsky; Ravel: Vocalises, Schubert: Songs; Stephan Wolpe: 4 Hebrew Songs; Arthur Gelbrun, 4 Songs; Franck: 3 Songs
17.30 Schumann: Symphony No.4 (Vienna, Mehta); Mozart: Piano Concerto in F major, K.459 (Eschenbach, Hamburg); Bach: Cantata No.66 (Leonardt); Beethoven: Trio, Op.1, No.2 (Beaux Arts); Copland: Appalachian Spring (London, Suesskind)
20.05 Dowland: Madrigals and Dances (Alfred Deller, Robert Spender, Consort of Six)
20.30 Bach: Cantata No.205; Beethoven: Piano Concerto No.1 (Ashkenazy, Vienna, Mehta); Berlioz: Love Scene from Romeo and Juliet (Japanese Radio); Barber: Concerto, Capricorn
23.00 Arthur Rubinstein in Chamber Music and Solo – Brahms, Cello Sonata No.1 (with Gregor Piatigorsky); Brahms, Trio, Op.8 (with Jascha Heifetz, and Emmanuel Feuermann)

RADIO

6.03 Programmes for Olim
7.30 Morning Concert
9.30 Encounter – live family magazine
10.30 Programme in Easy Hebrew
11.10 Hebrew songs
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.30 Speaker's Podium
15.53 Notes on a New Book
16.05 Middle East Crossroads
17.20 Everyman's University
18.06 Jewish Traditions
18.47 Bible Reading
19.05 Lesson in *Torah*
19.30 Programmes for Olim
22.05 Every man his Star – with astrologist Ilan Pecker

[illegible]

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light – drivers' corner
7.00 This Morning – news magazine
8.05 Puss in Sandals
9.05 House Call – with Rivka Michaeli
10.10 All Shades of the Network
12.10 Open Line – news and music
13.00 Midday – news commentary, music
14.06 Matters of Interest
15.05 Magic Moments
16.10 Safe Journey
17.10 Economics Magazine
18.06 Any Questions?
18.51 Today in Sport
19.05 Today – radio newsreel
19.35 Hebrew songs
20.05 Roots – folklore magazine
21.15 Sephardi songs
22.05 Yiddish songs
23.05 Between Ourselves

[illegible]

6.10 Morning Sounds
7.07 "707" – with Alex Anski
8.05 Morning Newsreel
9.05 Right Now – with Rafi Reshef
11.05 The Old Days – with Orly Yaniv
13.15 Israeli Style – with Eli Yisraeli
15.05 What's Doing – with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Economics Magazine
19.05 Radio Radio – with Yoav Kutner
20.05 Israeli Rock
21.00 Mabat – TV Newsreel
21.30 Songs
22.05 Popular songs
23.05 Rondo – with Hanoch Ron
00.05 Night Birds – songs, chat

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AVI GANOR (Photographs).
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NEW EXHIBITION
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Keeping count

BRIDGE
Hanan Sher

BRIDGE, as we have been saying all along, is really a very simple game. The main requirement for success is the ability to count to 13.

That is the moral of today's tale. Declarer did a little successful counting, and some careful deduction. As a result, he ended up registering a slam bonus for the good guys, on his side of the score line. Let us see if you can do as well, in the vulnerable contract of six hearts.

North
♠ A 5
♥ K Q J 2
♦ A K Q 10 9 8
♣ 5

South
♠ K Q 8 7 6
♥ A 5 4 3
♦ 5
♣ J 9 8

THE BIDDING is immaterial, except for noting that South has bid both his spades and his hearts. The opening lead is the king of clubs, followed by the ace, which is ruffed by dummy's heart deuce.

Next comes the king of hearts and then the queen, on which East discards a small spade. That's certainly annoying; now you cannot spare a small trump to ruff diamonds good, in the likely case of a 4-2 diamond division.

But first is the matter of drawing trumps. So you can cash the third high trump in dummy, and East discards another spade. All the signs are that East, who has not discarded clubs or diamonds, is protecting significant holdings in the minor suits. That is the best explanation for the fact that he's discarded two spades, at the risk of establishing your other suit.

Now you have to get to your hand in order to draw the last trump. That's simple too, isn't it? All you have to do is cash the ace of spades, and play a spade to your king or queen, and cash the last trump. That will extract West's last heart, and it will squeeze East in three suits. Right?

Wrong! The ace of spades cashes all right, but West ruffs the second spade and plays a club to his partner's queen, putting your lovely contract two down. Now, where did we go wrong?

In the matter of re-entering hand, that's where. The fact that East did not discard even one club or diamond, but pitched two spades, virtually marks him with 4-3 distribution in the minors, probably including the queen of clubs and the jack of diamonds. We already know he has one heart, which means that he was dealt five spades.

Now comes the time to count to 13. Five spades with East two with North and five with South adds up to 12. Which leaves West, the long trump hand, with a singleton spade.

Which makes our line of play crystal-clear. We do not cash the ace of spades; instead we enter hand with the king of spades, and *discard the spade ace* on the ace of trumps. This squeezes East in three suits. A spade discard establishes all out spades, a diamond makes dummy's six-bagger high, and a club establishes your jack to squeeze him again.

As you have noted, this is not a very difficult hand. It only entails counting to 13. Without that very basic skill, we can never understand how simple a game bridge really is.

The full deal:

North
♠ A 5
♥ K Q J 2
♦ A K Q 10 9 8
♣ 5

East
♠ 2
♥ 10 9 8 7
♦ 4 2
♣ A K 10 6 4 3

West
♠ J 10 9 4 3
♥ 6
♦ J 7 6 3
♣ Q 7 2

South
♠ K Q 8 7 6
♥ A 5 4 3
♦ 5
♣ J 9 8

CHESS
Eliahu Shahaf

Problem No. 3236
YEHUDA HOCH, Petah Tikva
1st prize, I.R.T., 1980

White to play and draw (4-7)

SOLUTIONS. Problem No. 3234 (Avni). 1.Nd5 Kf8! 2.Qf6 Nf7 3.KH7 Qc2 4.Qg6 Qf5! 5.Ne7! Ng5 (5. – Qf6? 6.Qg8 Ke7 7.Qe8 Kd6 8.Qd7x) 6.Kh6 Nf7 7.Qf7! Qf7 8.Ng6 Kg8 9.Bd5, and wins.

REGGIO EMILIA 1985

TIMMAN TOTH
1.d4 Nf6 2.c4 e6 3.Nc3 d5 4.Bg5 Be7 5.e3 0-0 6.Nf3 Nbd7 7.Bd3 c6 8.0-0 h6 9.Bh4 dc4 10.Bc4 b5 11.Bd3 a6 12.e4?! Ne4! 13.Be7!? Nc3 14.Bd8 Nd1 15.Be7 Nb2! 16.Bf8 Kf8 17.Be4 Bb7 18.Nd2 Rc8 19.Rfc1 Na4 20.Nb3 Ba8 21.Na5 c5 22.Ba8 Ra8 23.dc5 Ndc5 24.Rc2 Rd8 25.Rac1 Rd5 26.Nb3! Nd7! 27.Rc7 g5 28.h3 Kg7 29.Rc1-c6 Nab6 30.Rb7 Nc4 31.g3? a5! 32.Rc-c7 Nde5 33.f4 gf4 34.gf4 Nd6! 35.Rb6?! Nec4 36.Ra6 a4 37.Nc5 Kg6 38.Nb7 Rd1 39.Kg2 Rd2 40.Kf3 Nf5 41.Nc5 Nd4 42.Kg3 Nf5 43.Kf3 Nd4 44.Kg3 Ra2 45.Nd7 Ra3 46.Kf2 Rf3 47.Kg1 Rf4 48.Ra8 Kf5 49. Nc5 Nf3 50.Kh1 f6 51.Ra6 Nd4 52.Re7 Rf1 53.Kg2 Ne3. White resigns.

TIMMAN GARCIA-PALERMO
1.d4 d5 2.c4 dc4 3.Nf3 Nf6 4.e3 e6 5.Bc4 c5 6.0-0 a6 7.Qe2 b5 8.Bb3 Bb7 9.Rd1 Nbd7 10.c4 cd4 11.e5 Nd5 12. Rd4 Rc8 13.Bd2 Bc5 14.Rg4 g6 15.Nc3 h5 16.Rg3 Ne7 17.Ne4 Nf5 18.Rh3 Be7 19.Nd6 Nd6 20.ed6 Bf6 21.Rd1 Kf8 22.Bc3 Rc5 23.Nd4 Rg5 24.Rg3 Rg3 25.fg3 b4 26.Ne6 fe6 27.Bf6 Nf6 28.Qe6 Kg7 29.Qf7 Kh6 30.Qb7 Qa5 31. Qa7, Black resigns.

ART OF ATTACK

White – Kh1; Qe7; Ra1, Re1; Bb3; Pa3, d5, f2, g2, h2. (10)
Black – Kg8; Qb6; Rc3, Rc8; Bc2; Pb5, f7 g6, h7. (9)
1.d6! Bb3 2.d7 Rf8 (2. – Rd8 3.Qd8) 3.Qf8! Kf8 4.Re8 Kg7 5.d8Q Qd8 6.Rd8, and White won. (Kikusts–Busch, correspondence game, 1983/84.)

BRILLIANT TOUCH

White – Kh2; Qh5; Rd3, Re1; Bb1, Bg3; Pd6, g2, h3. (9)
Black – Kg8; Qb4; Ra8, Rf8; Nc3, Ng6; Pa6, b7, g7, h7. (10)
1.Rc3! Qc3 2.Qd5 Kh8 3.Bg6 hg

4.Re4 g5 5.Re6 Qc6 6.Rh6! Black resigns. (Damidenko–Kotka, correspondence game, 1983/84.)

COUP DE GRACE

White – Kg2; Qe3; Nf2; Pb4, c4, d5, f4, g3. (8)
Black – Kf7; Qf5; Nd7; Pb6, c7, d6, f6, g6, h5. (9) Black to play.
1. – b5! and White resigned in view of 2. cb Qd5. Or 2.Qd4 Nb6! (Svenson–Mularchik, correspondence game, 1983/84)

Jazz masters

DANCE
Dora Sowden

JAZZ HAS for long been an important subject in studio curricula, but seldom have two such prominent jazz teachers come to Israel at the same time: Nat Horne for the Bat-Dor Summer Courses in Tel Aviv, Walter Nicks for the Rubin Academy Summer Courses in Jerusalem.

To watch their classes was a privilege. They both conferred on jazz dignity and dynamics not usually encountered in jazz performances.

To watch a class by Horne was as fascinating as a performance. He not only told the students what to do, he did it with them. His muscles did not exhibit the kind of over-development that often afflicts the calves and thighs of dancers past their youth.

Every word he spoke contributed toward a more forceful (but not forced movement: "Grab the floor.. ...Once the rhythm starts you must stay in the rhythm...Shift weight but don't pop...resist...shake the shoulders...breathe. Let go...Remember jazz is free."

When this big and tall man walked across the floor he danced. His whole body danced. Everything he did looked easy and steady. The efforts of the beautiful young people taking his non-stop lesson showed how difficult that could be. They did get nearer to what Horne was pointing to – but they needed time.

NICKS HAS been coming to Jerusalem for the summer courses for the past few years, but I had not seen his classes previously. He is a short, round-bodied, genial-looking man but his movements are supple and he has what he terms the "Inner Cool" that projects jazz personality and presence.

He told me that Horne was at one time a member of his company, and indeed they seem to share that kind of unerring impulse that divides the true jazz dancer from the tryer.

When Nicks began a new movement, he said, "Keep your body in one piece," and showed how the torso shouldn't wiggle while the hips were jazzing.

Demonstrating, and then dancing with the crowded class, he asked, "Has anyone got a question?" No one had, and he said "But I have an answer" – and showed how to get the right positions. "Nice and easy," he advised. Nice, yes, but not all that easy.

Each master proved that his jazz was not disco dancing but the real thing.

THE BAT-DOR and the Academy summer courses ended within a day of each other – the Bat-Dor with a "workshop" programme at the Bat-Dor Theatre (July 24), the Rubin Academy with a special evening at the Academy premises (July 25). Both offered surprises.

At the Academy studio, one of the guest teachers, Miriam Radecanu, the Rumanian dancer from Bucharest, performed four solos she had choreographed. They demonstrated to the young students there and then how much dance depends not only on facility of movement (which she had) but on timing and concentration (in which she excelled).

The way Radecanu made use of space and pace, air and floor, to the music of Swinglesingers, or Brubeck, a French singer or her own brother, was a demonstration of dramatic impressionism at its best.

At the Bat-Dor Theatre, five of the seven works were choreographed by the great teachers, and all seemed to aim at – and achieve – charm, except one.

The exception was Robert Kovich's *Hitch-Hike* (sound track by Dominique Marcombe) where three dancers were sometimes the vehicles they were waiting for, and sometimes so busy with themselves that they must have missed more than one "tramp." The sound included airplane, car and bicycle noise. The style was kooky but clever.

Nestor Mondino's *Dance Game* (music: Rossini) showed what students could be up to before the balletmaster appeared (here symbolized by a spotlight). Yet it was all romantic and attractive. So in its own way was Mary Barnett's *Clowns* (music: Steve Reich).

The climax of the evening, however, was Horne's appearance, in which he demonstrated that "Jazz is feeling," and then led his dancers in jazz exercises – as interesting in revealing how jazz is built up as in the actual dances.

Two other works on the programme were Jonathan Avni's *Youthful Frolics* (music: Mike Oldfield), neatly organized and with a fanciful pulse, and Rosaline Subel-Kassel's *Brief Encounters* (music: Tarrega) with its dash of Spanish flavouring.

NO FIRST prize was awarded at the Gertrud Kraus National Choreographic Competition (Gerard Behar Centre, July 19). Under the auspices of the Rubin Academy of Music and Dance, the jury of guest personalities awarded two second prizes. The winners were Tamar Ben-Ami and Joseph Tmim.

Ben-Ami's *Conversation in First Person* (music: Amotz Plesner), previously performed at solo concerts by the outstanding dancer Sally-Anne Friedland, provided again an exceptional performance. Tmim's *The Dead Can Dance* (much improved since performed in the Tel Aviv Museum) to music composed and performed by percussionist Yuval Chalfy, showed, despite its macabre implications, an unghostly awareness of air and of ground.

The third prize went to Nir Ben-Gal's *Dying of Laughter* (music: Meredith Monk), which had a strong drive but an untidy design.

Three other works deserve special mention. Liat Dror's *Slices of Ceremony* (music: Mike Oldfield) projected a sense of ritual. Martha Reifeld's *Tandu* (music: Igor Wakhevich) reminded one of Martha Graham's *Diversion of Angels* and Robert Cohan's *Tzaikerk* but did not suffer from these connections. In Diana Edelstein's *Emil Sinclair* (music: Atilio Stampone) the solo was impressively danced by David Rapoport. It had emotional quality but lacked relevance to the rest of the work.

The other works were Anat Asulin's *One Third Square*, Amira Kedem's *The Train Does Not Stop Here*, Orna Begim's *Luna Park*, Diti Tor's *Zoom*, Elinora Baruch-Twito's *Two Capriccios for Piano and Movement*, Gal Alster's *The Art of Man No.3*, and Rina Badash's *Hollow Concertina*. □

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Trading with evil

THEATRE / Uri Rapp

THE CAMERI Theatre has opened the new season with a play which seems intended as its highlight for 1985-86. *Kastner* by Motti Lerner is big: it's two hours and forty five minutes long (with interval), and has 21 actors playing 30 parts. And it's about one of the most important subjects of recent Jewish history: the conduct of the Jews in the face of Nazi persecution and mass murder. It deals also with an important moral dilemma: the necessity of doing business with evil and the saving of some lives possibly at the expense of others. *Kastner* is a documentary play, and purports to represent actual happenings with only slight changes.

An entire library has been written about Dr. Rudolf Kastner and the fate of the Hungarian Jews in 1944. It seems that there are as many estimates of the man and his character as there are people discussing him. He was one of the most controversial of Israeli figures. Here is a bare summary of the facts for anyone who did not follow the affair.

IN MARCH 1944 the Germans invaded Hungary, in an attempt to stem the advance of the Russian armies. Within several months, the majority of Hungarian Jews were transported to Auschwitz, and killed. Notwithstanding this, the Germans (meaning the SS) did negotiate with the Jews, perhaps because they were no longer certain of victory. They were paid for their favours. They finally proposed the famous deal of "trucks for blood." Their main partner in negotiations was Dr. Rudolf Kastner, who was not a leader of Hungarian Jewry, or of the *Judenrat* established by the Germans. Rather he was the deputy head of the small Zionist Organization and of the Rescue Committee. He was a journalist and a newcomer to Budapest. In constant contact with the SS, he managed to get its agreement to allow a trainful of prominent Jews, including his own family and friends, to leave Germany for Switzerland. They were all saved. Many Budapest Jews also were saved from the transports, though perhaps not through the efforts of Kastner.

After the war, Kastner testified at Nuremberg in favour of three SS officers with whom he had dealings, and thereby saved their lives. He then settled in Israel with his family. In 1954 an Orthodox Jew, Malkiel Grunwald, accused Kastner of collaboration with the Nazis, misleading the Jews about the transports, treachery, and assisting murderers to escape justice. In a subsequent slander trial, the judge upheld Grunwald's accusations, and said in his verdict that Kastner had "sold his soul to the devil." Three and a half years later the Supreme Court reversed the verdict; but by then Kastner had been assassinated. The trial was a sensation, and many prominent figures in Israeli life took part.

LERNER'S PLAY deals only with the first three months of the German occupation, but it provides a larger perspective through the device of a prologue, delivered by Grunwald as if to the court, and an epilogue, this time conferred on Kastner, though startingly enough it reports his own death. The play has many weaknesses; the most important is its lack of dramatic tension, which is strange when one considers the dramatic nature of these events. There is almost no real conflict, external or internal. Kastner seems slick, self-assured, and without self-questioning. The real problems of the play are exposed only in the epilogue.

Kastner is written in several styles. The separate scenes are realistic but the overall arrangement is highly stylized. All the scenes have been clearly set on stage, and the constant changes are indicated by floodlighting different parts of the stage. The characters are two-dimensional, which would have been more justified in a less realistic production. Yet a realistic production, in any case, could not do justice to the Holocaust, and to the tragic complications for Jews who had to exist under Eichmann and his henchmen. The main accusations against Kastner – that he lulled the Hungarian Jews into a false feeling of security, through concealing from them the fact that the transports were intended for Auschwitz – are not presented but only stated. The highly dramatic issue of whether to accept or reject the accusations is aired only in two short scenes with the head of the Revisionist movement, who then commits suicide.

Notwithstanding these weaknesses (this is Lerner's first play), the performance is saved by some very good acting. The Cameri has mobilized its acting talent, and Ilan Ronen proves himself a skilled director. All the actors are good, and several are outstanding. Oded Teomi as Kastner crams his role with life. In spite of Kastner's coldness of character and strange invulnerability, his arrogance and self-importance, all ably conveyed by Teomi, we come to feel with him and see his point of view. Ilan Dar, in the much smaller part of Eichmann, is just as good. The two together supply much of the drama lacking in the text. Others should be mentioned: I especially liked Yossi Yadin as Baron Stern, the dignified, but weak and bewildered head of Hungarian Jewry. Reuven Sheffer conveys the corruption of Dieter Wisliczeny, Eichmann's assistant. Jonathan Cherchi has great stage presence.

THE SET by Roni Toren, and the costumes by Edna Sobol, are adequate but unimaginative, and too realistic for this play. The lighting, by Avi Sabari, makes an important contribution to the performance.

The subject matter and the performance make this a worthwhile production, though I could have wished for a stronger interpretation of a crucial affair which should concern all of us. □

Determined porcupine

THE NATURE OF THINGS / D'vora Ben Shaul

WALKING ALONG a dirt road in the Judean Hills not long ago, I found a large number of porcupine quills. How they came there I'm not sure, but the chances are a wandering porcupine had had a close encounter with a vehicle. In any case, the quills were all that was left there.

We have two quilled animals in Israel, the hedgehog and the porcupine, but all they have in common is that they are both mammals, and both have developed a protective mat of quills on their backs. They both have soft fur like most mammals in other places. The hedgehog is an insect-eater, and spends its time hunting while the porcupine eats roots, leaves, mushrooms and even the bark of trees. This latter habit makes it "public enemy number one" for the forestry service, which spends a lot of time and effort trapping it.

Contrary to popular belief, the porcupine does not, indeed cannot, throw or shoot quills at an enemy. Rather, in a dangerous encounter, the porcupine tends to make a quick jump at the enemy, and jab him with its quills. Hedgehogs do the same. The American porcupine, a quite different species from our local variety, is much smaller, and has barbed hooks at the end of its quills, while the local species has a sharp, pointed quill.

QUILLS are an interesting adaptation, and a very old one among mammals. The quill is just like the shaft or quill of a feather but has not developed into one. It remains a shaft. The quills are well-attached to the flesh but occasionally, like feathers, are moulted. We often find them on tails that the porcupines use.

The porcupine is not a very intelligent animal but makes up in determination what it lacks in thinking ability. Moreover, it is extremely powerful. I once caught a porcupine, and wanted to take it to the zoo for study. I closed it in an empty room in a vacant house next to mine. The next morning the porcupine was gone, having gnawed its way through the door frame and the wooden door, and made its escape. The front teeth of a porcupine are big and broad, and made for just this purpose.

A BABY porcupine is one of the funniest, loveliest creatures I have ever seen. I often wonder how their mothers manage to give birth to such funny little prickle-balls. When the zoo porcupine gave birth, I observed that the babies grew their quills within a few days of their birth. By the time they leave the nest, they are a perfect minjature of the adult. The babies are very playful, scamper about, roll, tumble, engage in mock battles. They feed on lettuce, cabbage and carrots; but run quickly back to their prickly mother for a reassuring drink of milk, even when quite large.

At that time I was doing research on animal milk, and I set out to get a sample from mother porcupine. I got her into the restraining box all right but couldn't find the nipples. It turned out that she keeps them up in a sort of armpit under the front legs. Later, at an international congress, a fellow biologist asked me how on earth one milks a porcupine. "Very carefully," I told him. □

Emerald Aisle

BETWEEN ACTS
Wim van Leer

IF ISRAEL is not to become a mere sand-lot at the end of the Mediterranean, we should be in touch not only with mainstream artforms but also with the products of smaller tributaries to which, in the end, we belong. The output of countries with budding film-industries should be of particular interest.

The current Irish Film Week at the Jerusalem Cinémathèque offers local aficionados some 10 films from the Emerald Isle, thanks to the efforts of the *Bord Scannán na hÉireann* (or Irish Film Board), the Cinémathèque, and Bruce Kashtan, the Dublin representative of the Israeli Foreign Ministry.

The programme is presented by Douglas Kennedy who, although born of an Irish father and a Jewish mother, has less of a brogue than has President Chaim Herzog. Kennedy, aged 30, prefers the leisurely neurosis of Ireland to the soul-consuming brand of the U.S., where he was born.

After acquiring a B.A. in English literature at Trinity College, Dublin, he founded (in 1977) an experimental theatre named Stage One, giving a chance to young playwrights and players, who in Ireland are thick on the ground. (In my Dublin days, the city had two theatres, The Abbey and The Gate; today there are seven.)

After that, Kennedy became the administrative director of the 150-seat satellite of The Abbey, The Peacock, which was founded by W.B. Yeats. The Peacock is a true heir of The Abbey in that it deals almost exclusively with the doings and undoings of God's Golden Bog, scrutinizing the social, moral, religious and political structure of a country which, for all its progress, still has one foot in the 19th century. As it must, the war up north provides a constant cloud for the introspective.

Kennedy has co-produced one film for the IFB, *Attracta*, which has the Northern Ireland war as its theme. A second film, *The Pornographer*, is in preparation. He has also written three plays for BBC steam-radio ("the up and coming theatrical medium"), none of which has come my way: *Shakespeare on $5 a Day*, *Floating Down the Nile on the Oxford English Dictionary*, and *Don Giovanni Blues*.

SINCE half a century separates my experience of Ireland from Kennedy's, we talk about the Dublin that was and the Dublin that is. Gone are the clothcapped boyos on pub-corners, the pale-faced black-shawled women at the Rotunda Hospital, the barefoot ragamuffins begging for "a penny for a cakey, Mishter," and the poetry they generated, from the "world is in a state of chassis" in O'Casey's *Juno and the Paycock* to (another O'Casey quote):

A sober black shawl hides her body entirely
Touched by the sun and the salt spray of th' sea
But down in the darkness a slim hand so lovely
Carries a rich bunch of red roses for me...

"Ireland," says Kennedy, "is a nation in love with the sound of its own voice." As well it might be. And we swap the gems of impromptu poetry which lard workaday conversation. Kennedy, being involved in theatre as well as film, suffers from cultural schizophrenia. "There is nothing *visual* in Irish life, like the opulent lustre of, say, Italian society," he says. This I must dispute. The ability to paint pictures with words is the poor man's decorative art, and it is an Irish speciality, now under pressure from TV, mass education and flat-footed journalism.

There is the world image and, yes, up to a point, the self-image of Ireland as a romantic country. Cathleen ni Houlihan, the Harp of Tara, the flitting leprechauns and the Little People at the bottom of the garden. In fact, Ireland's industrialization, its membership of the EEC, the decline of religion and the acceptance of liberal values have all contributed to an immensely improved quality of life. Yet in many places the splendour of dereliction endures.

The festival film *Pigs* is set in a condemned house, now a squatter's abode where the flotsam and jetsam of Dublin's unemployed eke out a miserable existence. If the film (brilliantly acted and directed) has a purpose at all it is to wean us of the concept of Ireland as a romantic place. For when the pendulum swings with a vengeance away from cosy unreality, it ends way up in a world of harsh surreality.

Both depict only part of the truth, but I can sympathize with the author's disdain for the social, religious and touristic goo overlaying much of the Irish image. Today there is surely more to Irish life than the routine suggested by the old adage: "Drink, fight and go to Mass."

WE TALK of that barrier to progress, the Irish censor, still firmly guided by the cold hand of Maynooth, the fortress of Catholic power. "They have much relented," says Kennedy, "although the Church can still show its teeth. But these days a few four-letter words can pass muster, as does the odd tit-shot."

The forces of liberality recently won a major victory when the Dáil, the Irish parliament, voted *not* to read the prohibition of contraceptives into the Constitution. "You now can buy contraceptives *over* the counter if you are married or say it is for your Dad."

In my day all such traffic was *under* the counter if a man was serving. If a lady was behind the counter you just changed your order. As the comedian Jimmy O'Dea used to say, "At one time I possessed 18 bottles of cough-mixture."

AND SO to Israel. Ireland and Israel have more in common than "Abie's Irish Rose" ever spelled out. "For one thing," laughs Kennedy, "each was the subject of a crappy novel by Leon Uris – *Exodus* and *Trinity*." Both states are the product of liberation movements in this century. Both are threatened with a theocracy. Both have a seemingly endless war on their hands, which is political in character but religious in overtone.

We marvel at Ireland's massive contribution to the worlds of theatre and literature, fingering the hope that it may, one day, do the same for the cinema. There was Joyce, who gave the novel a new dimension; Beckett, who rejuvenated the theatre; Shaw, the political midwife of the 20th century; and Yeats, the major poet of our century. And every one of them was born and raised and (except for Yeats) driven from the Old Bog by the forces of obscurantism. □

Classical Footnote

JAZZ
Madeline L. Kind

A FINE footnote to Israel's international jazz festival comes in the form of the Jacques Loussier Trio, which will be appearing at the Jerusalem Theatre on August 10, at the Haifa Auditorium on August 11, and at Tel Aviv's Cameri Theatre on August 13, 14 and 15.

The 50-year-old French pianist was classically trained at the Paris Conservatoire, where he developed an early interest in Johann Sebastian Bach as an improviser and experimenter. By the early 1960s Loussier formed his first trio, with Pierre Michelot on bass and Christian Garros on drums, and their well-known "Play Bach" recordings and tours gave the world a new way to listen to melodies originally composed for genteel 18th-century keyboards.

Loussier kept expanding his repertoire, however, and by the 1980s he was making a name with high-tech compositions which he called "Pulsion," music reminiscent of the "orchestral sound" of such rock bands as Genesis and Pink Floyd. The Floyd in fact recorded *The Wall* at the sophisticated studio in Loussier's 16th-century Chateau Miravel in Provence.

Now just this year, which is the tercentenary of the birth of J.S. Bach, Loussier has reformed his trio with Vincent Charbonnier on bass and Andre Arpino on drums. The new trio's *Best of Play Bach* recordings on the Start label have won critical acclaim. Jazz critic Derek Jewell, for example, recently wrote:

"What Loussier and his companions do is quite magical. They take

the themes of Bach and subtly build new structures of musical architecture for them. Rhythmic inflection may be varied; whole new territories of impromptu composition will be revealed; charm and wit and surprise will infuse the nostalgic but fresh sounds which result. The moods change swiftly, from gentle pastoral to passages of hard swing. Loussier himself can play as skeletally as Thelonious Monk or explode as richly as Art Tatum. There is nothing, it seems, into which the trio will not plunge..."

Sounds well worth a plunge indeed. □

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Mind-boggling marathon

Sally Oldfield (above) and Joan Jett

ROCK, ETC. / David Horovitz

ON TUESDAY, Wednesday and Thursday, if all goes according to plan, Israel's first-ever rock festival is to take place at Ramat Gan stadium.

Initial reports of nightly seven-hour marathon shows promised by the organizers were greeted with some scepticism, not least because of the enormous costs involved in bringing here a dozen fairly big names for performances.

A spokesman for promoter Gaby Newberger, however, confirmed last week that the shows were going ahead, that preparations were "tip-top," and that all the acts whose names have been advertised will indeed appear. CBS Records, too, were able to confirm that artists of theirs – including Joe Cocker, Al di Meola and Marillion – are firmly booked to appear.

The promoters talked about 80 tons of equipment being brought in, of a stage covering over a dunam, and of each set lasting about 20 minutes.

The logistics needed to organize such an event are almost mind-boggling, and doubts have been fuelled, for instance, by the statement of the three local disc jockeys slated to host the shows that their names were publicized before they had signed contracts with the promoters. Still, last week's confirmations would seem to indicate that all systems are go. Here then, in random order, is a brief look at the expected attractions at Israel's first rock festival:

□ Al Stewart: One of the best known of the acts, with a string of albums going back to 1969. His best work is *Year of the Cat*, a superb record that combines elegant lyrics with an acoustic guitar-based, lush orchestral sound. Stewart has a tendency to get just a little wet in some of his lyrics, and his early albums are obsessed with the theme of unrequited love. He's toughened up in the last few years though. Last year's *Russians and Americans* was distinctly below par, but his set is sure to be one of the show's highlights.

□ Billy Cobham: Regarded as one of the greatest drummers in the world today, has played, with considerable commercial success, in the fields of jazz, funk, rock and disco. His best-known work is on albums with a group built around the Brecker Brothers horn section, although Cobham also played in bands with Deep Purple's Tommy Bolin and keyboard player George Duke. He has held Billy Cobham Drum Clinics around the world, and displayed phenomenal technique and no little innovation.

□ Marillion: A five-piece British rock group, with three CBS albums to their credit, Marillion are currently enjoying Top 10 success all over Europe with their "Kayleigh" single. Headed by the inimitable Fish, Marillion's early music invited comparison with Genesis' early work, but the band now seem to have emerged from this shadow, and are establishing themselves in their own right. Marillion are at their peak now and should turn in a fine set.

□ Joe Cocker: In Israel almost every time you turn around, Cocker is a firm favourite over here, still best known for his classic version of Lennon-McCartney's "With A Little Help From My Friends." Cocker hit centre stage with his manic performance at the Woodstock Festival, immortalized on film, and continues to put every bit of himself into his stage performance. Had a U.S. number one in 1983, incidentally, with Jennifer Warnes on "Up Where We Belong," the theme of the film *An Officer and a Gentleman*.

□ UFO: British hard rock group disbanded in 1983 after a series of farewell gigs throughout Britain. Most popular during guitarist Michael Schenker's spell with the band, held together after Schenker's departure by vocalist Phil Mogg. Loyal fans all over Europe, but little following here, where news of the band's scheduled appearance is being taken with a liberal pinch of salt. We shall see.

□ Sweet: One of the most successful of Britain's 1970s pop bands, and 1978, invariably with songs written by pop wizards Nickey Chinn and Mick Chapman. Fronted by peroxided vocalist Brian Connolly, Sweet disappeared for a few years, but had a one-off hit in the '80s with "Love Is Like Oxygen" before returning to obscurity.

□ Sally Oldfield: Sister of instrumental maestro Mike, Sally began her career in a folk duo with her brother. She has a beautiful, pure voice, but has not had major recording success. Her best-known song is her hit single "Mirrors."

□ Joan Jett: Another performer who has been out of the limelight for a couple of years, after a spell at the top of the U.S. charts with hits like "I Love Rock'n'Roll" and "Crimson and Clover." Jett was the leader of the all-girl group, the Runaways, before striking out with her own band, The Blackhearts, and coming up gold.

□ David Knopfler: A founder member of Dire Straits and brother of Straits' lynchpin Mark, David left the group after the *Communique* album, saying he couldn't stand the pressure. It seems more likely however that Mark was less than happy with his guitar-playing. David originally intended to go into record production, but after a couple of years of silence he came out with his own solo album, *Release*, late in 1983. Featuring contributions from his brother, *Release* is a fine album, with the opening track, "Soul Kissing," a match for almost anything Dire Straits have put out. David sings much like Mark, albeit with a more limited range, and his set should make for an interesting comparison.

□ Peter Green: One of the several intriguing names on the list of acts, the founder of Fleetwood Mac and guitarist extraordinaire. Green's output of late has been sporadic, to say the least, and he has been known to disappear from the music scene for years on end. Born Peter Greenbaum in London in 1946, Green formed Fleetwood Mac with John McVie and Mick Fleetwood, but left to join a U.S. fundamentalist group. His solo albums, ignored in most countries, have all sold well here. The best of then, is 1979's *In the Skies*. It will be interesting to see if Mr. Green turns up.

□ Climax Blues Band: Yet another act of whom nothing has been heard for quite some time. Saxophone-guitar-oriented band with one hit to their name, "Couldn't Get It Right," after which they couldn't. One former group member has recently been playing in London with a group named Climax.

□ Alvin Lee: Lead singer and guitarist with blues rock band Ten Years After, later renamed Ten Years Later, Lee made his mark with an 11-minute version of "Goin' Home" at Woodstock. After Ten Years Later broke up in 1979, Lee went solo, releasing *Free Fall* and *RX5* among other albums. Reasonable singer, tremendous guitarist.

□ Eric Burdon: Former lead singer with seminal 60s band The Animals, Burdon has one of the most powerful voices in rock. He has been described as "a black man in a white skin." Made 1983 come-back with reformed Animals, and has also worked extensively solo. Contractual and personal problems have kept him in the press but out of the charts.

□ Al Di Meola: One of the best three acoustic guitarists in the business, has developed – together with John McLaughlin and Paco De Lucia – phenomenal technique, and shows incredible dexterity and smoothness. The live *Friday Night in San Fransisco* album features all three guitarists in a breath-taking concert, while Di Meola's latest release, *Cielo e Terra*, finds him at his most restrained. With Billy Cobham, one of the most talented artists on the bill.

These then are the scheduled performers. An extremely long list, with some distinctly doubtful names. Nevertheless, if only Al Stewart and David Knopfler showed up, it would be a show worth catching. Events like this don't take place in Israel every day. □

IT SEEMS fair to suggest that Paul Weller doesn't think too much of Mrs. Thatcher's economic policies. In fact, in the space of 40 minutes or so on the Style Council's *Our Favourite Shop* (Phonokol), Weller directs his wrath at development towns, monetarism, racism, and unemployment, all signs, for Weller, of the evils of Thatcherism in the UK.

Over soft, melodious music, Weller launches what is surely the most vitriolic attack on a government's policies ever made on a rock album. He's not the greatest of lyricists, but he certainly gets his message across.

In "Homebreakers," for example, he blames unemployment for destroying families: "And I've tried on my own, now there's nothing to keep me at home, All the love and the strength have been taken by this government, You see they tell you to move around – if you can't find work in your home town."

Weller saves two songs – "The Internationalists" and "Walls Come Tumbling Down" – ostensibly for some constructive ideas. His criticism is precise and incisive, but his suggestions are rather vague: "I know we've always been taught to rely upon those in authority / But you never know until you try how things just might be / If we came together so strongly..." Not particularly helpful.

Weller has become something of a hero to Britain's disaffected youth, but he'll have to come up with rather better alternatives if he really wants to lead a viable struggle against the Iron Lady.

Musically, incidentally, *Our Favourite Shop* stands head and shoulders above Style Council's debut *Cafe Bleu*. Mick Talbot's keyboard work gets more impressive all the time.

ROBERT PLANT'S third solo album, *Shaken 'n' stirred* (General Music), finds him back in Led Zeppelin territory, mingling acoustic-based numbers with harder rock.

"Little by Little," which opens Side Two, is the album's highlight. It bumps along on a Page-like guitar riff, sustained by some vintage Plant vocals.

PETER GABRIEL's first soundtrack album, *Birdy* (CBS), is largely made up of instrumental versions of tracks from Gabriel's solo albums. "Family Snapshot," "Wallflower," and several others get the instrumental treatment, with Gabriel's quirky rhythms far higher in the mix than usual, and benefiting from the extra exposure. The master's voice is missed, however.

A Rolling Stone music critic once wrote about Uriah Heep in their infancy: "If this band makes it, I'll commit suicide." Almost two decades on, Heep are still chugging merrily along, albeit with only Mick Box surviving from that original line-up.

Equator (CBS) is fairly normal Heep fare, heavy metal for a loyal army of fans. Nothing too original, nothing likely to win the band any new support, but nothing, either, to disappoint the faithful.

VARIOUS PRICING problems have apparently precluded Prince's *Around the World in a Day* from being released in LP format here. The cassette version is available, on General Music.

It's an interesting album, but very similar to *Purple Rain* – you could be forgiven for thinking "Rasperry Beret" and "The Ladder" had featured on last year's smash. "Condition of the Heart" must go down as the album's major track, with slow piano providing the backdrop for Prince's falsetto. (S.K.)

Today's genre

Meir Ronnen

ITZHAK SCHWARTZ (b. Israel, 1949, graduated Bezalel 1976) is a printer at Jerusalem's Burston Graphic Centre. His cleanly conceived and executed canvases bring a contemporary touch to the term "genre painting". No doubt working from snapshots, Schwartz offers us a family album, from kindergarten visits to sun-drenched groups at a bus stop. The best of the works are not really literal at all: they eliminate facial features and reduce details of clothing to abstract patches of colour; and yet stance and character are retained. Schwartz knows that his real subject is colour harmony and the juxtaposition of colour and form; and a few of the pictures achieve a true lyric intensity. Others are over-literal, or over-crowded in composition, while the few abstracts are rather too decorative. But all in all this is a promising and quite professional show. After the endlessly turgid *Sturm und Drang* we have been served up of late, some of these paintings come as a breath of fresh air. The better ones remind me of the late Fairfield Porter. (Modus Gallery, corner Ben Yehuda/King George, Jerusalem, at the bottom of the escalator). Till August 8.

Itzhak Schwartz: genre painting (Modus Gallery, J'lem).

Ellen Lefrak: "Strikers", oils, (J'lem Artists House).

ELLEN LEFRAK (b. USA 1943, here since 1962, graduate of Bezalel) tackles genre based on a trip to Ireland. The oils again seem based on snaps, cropped for effect, but the results are basically illustrative and her canvases lack the breadth found in her silkscreens. Caught up in depiction, Lefrak has still not made a hard decision about what she wants to say artistically. There are nods to Richard Estes, but without the precision of finish. Lefrak is much more sure of what she is doing in her serigraphs of chintzy shopfronts, from Lyons tearooms to genteel tourist traps, but they are effective chiefly as spots, not as compositions. This skilled artist is still basically an illustrator.

At the same venue, **Claudia Himmelman**, who came here from the U.S. in 1973 to specialize in archeological drawing, shows elevations and perspectives that give one an excellent idea of what the area around the Temple Mount looked like before the Destruction. Her skilled drawings, made in collaboration with archeologists at work in the area, have been handsomely reproduced in *The Post*. Less impressive and more pedestrian are her renditions of corners of the city and its trees; a few impressions of priests are better.

Also at the same venue are a number of dull watercolours by **Eva Boehm-Frankel**, all bogged down by the "local colour" approach and a lack of decisive direction in composition and colour harmony. They also lack any variety of paint texture or the crispness that can enliven this difficult medium. Mere depiction isn't sufficient. (Jerusalem Artists House). Till August 7. □

Claudia Himmelman: The Temple Mount seen from the south and the lower city (Jerusalem Artists House).

Bronze lampholder from the Mameluke period (15th cent.), one of the finds from ancient wrecks off the Carmel coast, now on view at the Rockefeller Museum in Jerusalem.

"Stones have been known to move and trees to speak"

Beneath all the political and diplomatic rhetoric in the Middle East, there exist many exemplary humanitarian acts between Jew and Arab which one hopes will lead to better relations. Unfortunately, most people around the world never hear of these deeds and so never get a balanced picture of this region.

Recently, a forest of over 10,000 trees was dedicated in Israel in honour of the late Moroccan King Mohammed V. This thank-you gesture from Moroccan Jews living in Israel, Canada, and France repaid a debt to the Moroccan Royal Family for defending Moroccan Jews during World War II. King Mohammed V refused to hand them over to the Nazis for deportation, insisting that all his subjects were equal.

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ART GUIDE

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JERUSALEM

Museums

ISRAEL MUSEUM. Exhibitions: "From the Depths of the Sea." Cargoes of Ancient Wrecks from the Carmel Coast ◊ Israel Communities, Traditions and Heritage: The life cycle, home, everyday objects and dress of diaspora communities ◊ Asian Art: Chinese bronzes and ceramics, 1200 BCE – 17th century CE ◊ South-East Asia: Japanese netsuke ◊ Old Masters: 16th-18th century master painters ◊ Promised Gifts: 200 promised bequests, incl. Works by Kandinsky, Chagall, Klee and Matisse ◊ Customs and Costumes: East and West ◊ Cave in the Desert: 9,000-year-old finds from Nahal Hemar ◊ From the Secular to the Sacred: everyday objects in Jewish Ritual use ◊ Meet an Israeli Artist: Chava Epstein, Ira Reichwarger, Reut Shahar ◊ Painting instruction in the Youth Wing + children's paintings exhibition ◊ Permanent collections of Judaica, Archaeology, Art and Ethnic Art.

OLD YISHUV COURT MUSEUM. Life in the Jewish community in the Old City, mid-19th century-World War II, 6 Or Hahaim, Jewish Quarter, Old City. Sun.-Thur., 9 a.m.-4 p.m.

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Galleries

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TEL AVIV

Museum

TEL AVIV MUSEUM. Exhibitions: Ardon, a Retrospective. Five Centuries of Self-Portrait Prints ◊ Avi Ganor, Photographs. New Exhibit: Statue of Achilles ("Doryphoros"). Museum Visiting Hours: Sun.-Thur. 10-2; 5-9. Sat. 11-2; 7-10. Fri. closed. Helena Rubinstein Pavilion: New Exhibition: Henry Shelesnyak. *Visiting Hours: Sun.-Thur. 10-1; 5-7. Sat. 11-2.* Fri. closed.

HAIFA

Museums

THE REUBEN AND EDITH HECHT MUSEUM *at Haifa University*, open Sun., Mon., Wed., Thur. 10-2; Tue. 10-1; 4-8; Fri. closed; Sat., 11-2. Baruch Agadati, Four Faces.

HAIFA MUSEUM, 26 Shabtai Levy St. Tel. 04-523255. Exhibitions: Ancient Art – Egyptian textiles, terra-cotta figurines, Shikmona finds. Modern Art – Collection of Israeli art (1982-85). Music and Ethnology – Jewish costumes. Sun.-Thur. and Sat. 10 a.m.-1 p.m. Tue., Thur., Sat. 6-9 p.m. Ticket also admits you to National Maritime, Prehistoric, Mane *Katz and Japanese Art museums.*

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Jerusalem: Jerusalem Theatre, Saturday, 10.8 at 9.00 p.m. Klaim, Tel. 240896 and at the Theatre box office, 667167
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Har Halutz Accepting New Families
CORRECTION: Our correct telephone number is
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and not as given in the Jerusalem Post supplement of July 26, 1985

Siebenberg and his Israeli wife, Miriam, have been *in situ* in their Old City home since 1970, held there by the fascination of their project.

"We've travelled abroad twice in all this time and even that was too much," says Mrs. Siebenberg. "We have no television and since we started going to the movies again, two years ago, we've been twice."

Much of their time is spent showing guests from Israel and abroad through their home and basement. With the recent publicity, this flow has reached a flood-tide. The Siebenbergs are planning to hold chamber music and choral presentations in their beautiful four-storey home, located just behind the house occupied by the late Yigal Allon when he was foreign minister, and in the basement after museum hours. There will be an entry fee to the museum to cover a small portion of the maintenance cost. Both the house and the basement museum are to be left to a foundation created by Siebenberg, the Jerusalem Historical Institute.

NOW 59, Siebenberg was the youngest child of one of the wealthiest diamond merchants in Belgium. The family escaped to the United States in 1940, but after the war Theo returned briefly to Europe where, he says, he worked for the Lehi underground. He came to Israel after the founding of the state but, unable to find employment, returned to the U.S. There he built up his own fortune. He and Miriam settled in Israel in 1966 and following the Six Day War, they moved from Haifa to Jerusalem.

His confrontation with the past in his own basement has plainly given new meaning to Siebenberg's life. The diffidence with which he began the project has given way to a self-confidence which permits him to challenge Avigad's opinions on occasion. "He calls this a measuring cup," says the retired businessman, holding up a two-handled cup in his collection. "It doesn't make much sense to me. It reminds me of a cup used for *yadayim* – washing hands before meals."

Siebenberg's presentation to visitors of what he has revealed is touched with a sense of wonder rather than pomposity. "Isn't this interesting?" he says repeatedly.

But he has identified with his romanticized role to the point where it is difficult for a visitor to know whether he is viewing history or historical drama. The photographs in newspapers and magazines usually show Siebenberg extracting a piece of antiquity from the earth, a pick at his side, with dramatic backlighting that can take hours to set up. Pictorially at least, these photographs are infinitely superior to the usual shots of professional archeologists in boring-looking excavation pits.

In the end, a visit to the Siebenberg House will probably be their most vivid memory of Jerusalem for many visitors. The overall message is a basic truth – the continuity between modern Israelis and their ancestors. Why, then, should one quibble over what was found where and by whom? "Why?" responds Avigad. "For reasons of public health."

Says District Archeologist Bahat: "Avigad's work in the Quarter was tremendous. Now people come, and all they talk about is Siebenberg. They even speak of Siebenberg's Dig. I don't understand it. The Siebenbergs are a nice couple and what they did was very nice, but the problem is the noise they make about it. It's like the lion and the mouse. Avigad is a lion, but the mouse can roar louder." ◻

Endorsing a Czech

Marsha Pomerantz

FILM DIRECTOR Peter Freistadt made the headlines 20 years ago when he visited Israel from Czechoslovakia; as he described it, he was more or less offered the moon. When he decided, dramatically, to stay, there was a sudden eclipse; he had no work for about a year, and then faced a constant struggle to re-establish himself.

This week he was reminiscing, and, behind his mild-mannered middle-European good humour, girding for a battle to strengthen the position of independent directors, and possibly save them some of the hardships he had faced as an immigrant and outsider. He was recently elected chairman of the Israel Film and Television Directors' Guild.

Having lost a lot in his life, Freistadt makes a point of holding on to certain things. Most of his film work has been documentary, but the habit extends to his personal life as well: he says he costantly takes still photos of his son and daughter, aged 16 and 13, and, since their birth, he has been writing them letters – to be delivered at some future date.

He has had his own film company, Rachel Films, for the last 13 years, making documentaries on subjects that range from artists and sculptors to Israeli towns and cities – and making money. But the project most important to him is a non-profit organization he recently set up to document the lives of "Jews Who Made History."

It was apropos this last project that he talked about his urge to preserve: "I saw many cultures vanish in World War II. My father's library vanished, and my own library vanished when I left Czechoslovakia...I talk about libraries because they're important for a person's viewing of the world. One day the *Germans come, and then the Russians....*"

Only later in our conversation did it emerge that he had lost all his people, and not just their books: mother, father, brother, grandparents. He was alone in a concentration camp by the end of the war, aged 13.

Twenty years later, after studies and work in Prague, he was a well-known stage and film director. He had, incidentally, staged the first play by a young writer named Milan Kundera – who was in Israel this spring to receive the Jerusalem Prize for literature.

FREISTADT came to Israel for a two-week visit in 1964 and, he says, "suddenly this whole emotional thing fell on me. I hadn't seen Jews for 20 years." He was encouraged to stay, and invited to stage a play at the Ohel Theatre – Kleist's *The Broken Pitcher*. He secured a six-week extension from the Czech authorities for the project, and, the morning after the play opened, boarded his plane. "The door closed, the stairs were taken away. And then I said to the stewardess, 'Please open the door. I want to stay.'

"It was El Al," he explains. "They're used to *mishigas*." He was allowed to climb down from the captain's exit, though his luggage went on to Prague.

The drama was a source of delectation to journalists, local and European; the Foreign Ministry asked him to make this a love story rather than a political decision, so as not to endanger other Jews who wanted to leave Czechoslovakia. And in fact, there was a romantic connection: an actress named Rebecca Suzin, who is today his wife.

The public drama dissipated, the work offers dissipated, and Freistadt felt, again, bereft: "What you know in maths you can take with you anywhere. But if you're an artist, you need your language, the poems you read, the flowers you could name, the girls you knew."

With the help of the journalist Talia Ben-Zakkai, who did a follow-up story on him, he found work doing a short feature called *Beyond 65*, with Aharon Meskin playing a man facing the world on the first day of his retirement – a situation Freistadt, then 33, identified with intensely.

That film led to a real-life "Hollywood story" of "the rich producer setting up a poolside meeting with the poor director." But this time it was Tel Aviv's municipal Gordon Pool at 7 a.m., and the producer was Margot Klausner, president of Herzliya Studios, "an awfully nice lady in her 70s." She offered him a film she had in mind, and, when he hungrily agreed, she called over her secretary, who opened bundles of cash at the edge of the pool.

It was a bad film he did too quickly, he says – but from then on he had work.

IN 1968, when Israel TV was being set up, Freistadt was invited to teach directing. "There were nine American consultants, mostly on technical aspects of TV production, and me – a 'native' who hardly knew Hebrew." He lasted for two years there, then left and continued to work for them occasionally as an independent. He says he had the opportunity to do "hundreds of programmes," which was as rare as getting bundles of cash at the poolside. But he couldn't stand the intrigues.

Some will say he just didn't have what it takes; some will say his expertise was in stage and film, and video is what was needed. But few will deny that Israel TV, more or less *since its inception, has been a professional jungle.*

Now Freistadt is established as an independent film-maker; he seems to have good relations with various people in high places, including Education Minister Yitzhak Navon, whom he got to know in the process of filming his visits, as president, to development towns. Last week he met with Communications Minister Amnon Rubinstein to discuss the status of independent directors and producers, and the prospects for a second TV channel.

If he has anything to say about it, a second channel will not repeat the mistakes of the first. "Programmes should be farmed out to producers and not to the same people who have been sitting in TV House for the last 20 years. It's a free country – those who are good should work. Those who aren't should not."

ONE factor that keeps people from leaving is the strength of the journalists' association, in which TV employees are organized. The union makes it very difficult for outsiders to get work, and young film-makers, as one veteran TV director puts it, "are sometimes screwed around for four years before they're allowed to make a 10-minute programme."

The Directors' Guild that has just made Freistadt its chairman is an organization of independents, many of whom have been frustrated in their attempts to get free-lance work in TV. Along with the Producers' Guild and EMI, the Performing Artists' Guild, they plan to form a united front to get more power for independents. They aim at more than pay increases: they want a voice in decision-making.

He is, by the way, also a member of EMI; at the age of 50 he began a career in acting when a friend making his first feature film asked Freistadt to act the role of a corrupt manager. "I agree to everything," he says, acting the mild-mannered Middle European. "If I were a woman I'd be pregnant all the time." He has now had nine film roles, including one as a security officer in *Beyond the Walls* and another as the manager of a Tel Aviv film studio in *The Ambassador*, with Rock Hudson and Robert Mitchum.

WHAT DOES he want for himself 20 years from now? (An "intimate, optimistic question," he says.) Mainly he wants to be known for the "Jews Who Made History" series: the list of Jews whose life-stories are to be told on film includes the Rambam, Spinoza, Freud, the poet Rachel, Leon Blum, the actress Hanna Rovina, Ze'ev Jabotinsky and Shimon Peres, to name a random few.

The project has the official support of Yitzhak Navon. Copies of films will be available at the National Library in Jerusalem and screened in Israel and in Jewish educational programmes abroad. To keep the libraries, and the people, from vanishing.

He has no "romantic dreams about a feature film that goes to Cannes," he says. "What matters is to work."

"There was a point where I had to decide for myself whether I want to go for the romantic artists bit or raise a family comfortably. I made the decision many years ago and never regretted it." ◻

The largest navy in the Middle East

Text by Joel Rebibo / Photographs by Erwin Schenkelbach

THE RUSSIANS claimed that faulty navigational equipment was responsible for their nuclear submarine going aground in Sweden four years ago. Swedish officials who boarded the vessel discounted the claim. According to a retired American naval officer, the ship went aground because the captain was drunk.

"You can't underestimate the strength of the Russian Navy," warns Aryeh Weatherhorn, a naval officer with battleship experience in four wars. "But all large organizations have gaps and flaws."

Weatherhorn, 45, is an expert in ship recognition who used model ships to train his lookouts to identify objects picked out by radar. "Most recognition manuals use a profile which is useless when it's coming at you at a 30-degree angle," he says.

Models have since become a passion and his collection of ships has grown to 3,759.

The ships, all copies of authentic warships dating back to the Civil War, line the bookshelves in his Moshav Elnzar home. The collection, said to be the largest in the Middle East, includes every class of warship that fought in World War II, in a scale of one inch to 100 feet.

He has 12 variations of the Balao-class submarine that was built by the U.S. in World War II but underwent revisions as the war progressed.

The ships cost an average of two to three dollars each (the U.S. nuclear-powered aircraft carrier Nimitz cost $50, not including the aircraft) and are ordered from a handful of suppliers around the world. Weatherhorn received a recent shipment from Northern Ireland of 30 ships (plus 40 airplanes to add to his airplane collection of 3,596). Most are completed but need to be filed down and painted, but some come as kits that require assembly.

WEATHERHORN is a stickler for detail, and often has to make adjustments to completed ships from manufacturers to make them historically accurate. Every ship is carefully researched so that even the colour of the camouflaging on the ship is accurate. (He points to the U.S.S. Eliet, a WWII destroyer that has different camouflaging on each side.)

The models are detailed enough to show important developments in shipbuilding. He points to the 16 lifeboats on the decks of the Titanic, and then to the 24 much larger lifeboats on the Queen Mary. "The Titanic taught us about safety," he says.

Models that aren't available from dealers, or from other collectors in trade, have to be built, usually from wood. Weatherhorn, a contributor to Warship International, has an extensive library which houses volumes that aren't available in either Haifa's Maritime Museum or the Israeli Navy's library, to keep his collection accurate.

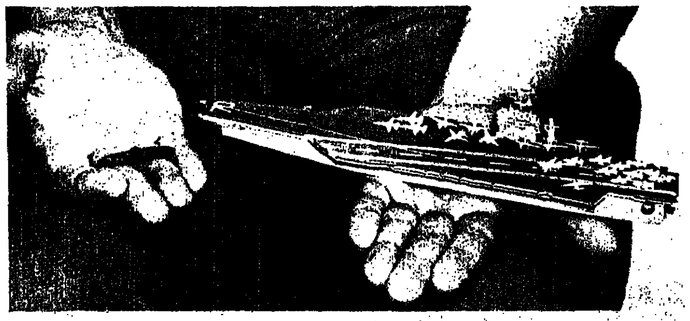
His reputation for accuracy has made him a source for Israeli naval cadets researching battles. "If they need information about a Japanese World War II ship that doesn't appear in the history books, they come to me," he says.

WEATHERHORN immigrated to Israel in 1972 and served in the Israeli Navy as a rav seren (major). He has great praise for it.

"I can tell the difference between rotten and good units," he says. "These units [in Israel] are good. They are well-trained, professional, and treat their job seriously."

He feels the Israeli navy does not get the recognition it deserves.

Weatherhorn's battleship Potemkin. (Below) *First American ironclad, Monitor, alongside aircraft carrier.*



"When the air force shot down scores of Syrian MiGs over the Bekaa, that was highly acclaimed. But when the navy sank the Syrian flagship, two missile boats and two torpedo boats in 1973, without being hit, that went by unnoticed."

Navy frogmen, including the former commander Zev Almog, are "crazy people."

"These guys took rubber boats from Sharm to Hurghada [the location of the Egyptian Red Sea fleet], sank enemy missile boats with anti-tank missiles fired from the shoulder and then paddled back." The lack of recognition, he speculates, is because naval maneuvers require a team effort with few individual heroes. "We don't have a Zvika."

HE argues that it is very possible that the Israeli bombing of the U.S. ship, Liberty, in June 1967 was not intentional.

"In the first place there were no known American ships in the area," he argues. "Even the Americans didn't know where the Liberty was."

"The Israeli patrol boat that spotted it was 6 feet off the surface of the water, where there is a 2:1 factor of error. The Liberty was travelling at 15 knots but they measured 30 knots, making it appear to be an enemy ship.

"When the Israeli patrol boat came close to the ship it was four in the afternoon, and with the sun on the horizon they never would have been able to discern the call numbers."

"They fired four torpedoes with only one hit, which by chance destroyed the room holding intelligence information. One for four is lousy marksmanship – to claim the intelligence room was purposely targeted is pure science fiction."

The air force, which was deadly accurate, hitting its target with napalm bombs, was summoned by the junior officers on the patrol boat.

"From the air the planes saw a grey ship, which is the colour of a warship not a merchant ship, and a prominent gun tub (without a gun). They saw officers running around on deck, and their vision was obscured by the smoke from the torpedo hit.

"There was no way they could have known it was an American ship they were bombing."

Computers, chemistry labs and tourism are among the industries that make Elazar one of the few financially successful Moshavei Shitufi.

Weatherhorn works in computers but takes his turn with the chickens and the tourists. Last week he was in the kitchen preparing 80 breakfasts and 40 lunches for a group of students. When the chickens have to be brought to market he is up helping cage them to be shipped on time.

"We all pull together," he explains. "As long as the guy next to you is doing the best he can it doesn't matter that you're doing work that brings in ten times more than the next guy."

Though his skills in computers would earn more in the U.S. than the $400 a month he receives here, he has no thoughts of moving back. "I wouldn't have the environment I have here."

Stability is important to Weatherhorn, the son of a chain shoe-store executive who was frequently transferred. He stopped long enough in Michigan to earn a degree in Near Eastern (Islamic) Studies and then joined the navy in 1962 for more travel.

His father's family were founders of the first Reform synagogue in America (in Charleston, South Carolina), but he received a *heder* education which began his gradual return to observant Judaism. From the time he joined the U.S. navy he had his sights set on living in Israel.

A further reason for not moving from the moshav is the difficulty of moving his collection. "The ships are packed – eight per box – in a container that has foam rubber on top and along the bottom," he says. "No insurance company will cover the collection."

Stability, notwithstanding, Weatherhorn misses battleships, which, he says, are for the young.

Each of his four children have built their own ships, under their father's watchful eye, and his wife supports his obsession. "I remind her that I had the ships before her," explains Weatherhorn.

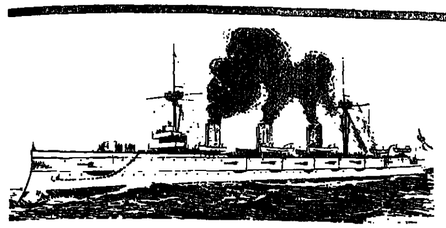
He is currently collecting all the ships that participated in the North African landing in 1942, the first Allied amphibious landing.

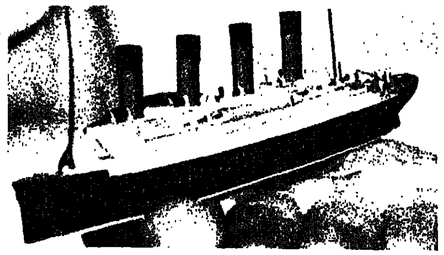
"We were in the war less than a year, and most of the soldiers were actually civilians with minimal training. As the ships crossed the Atlantic they were taught to use the landing gear. It is amazing that we went up against a very well trained army and won."

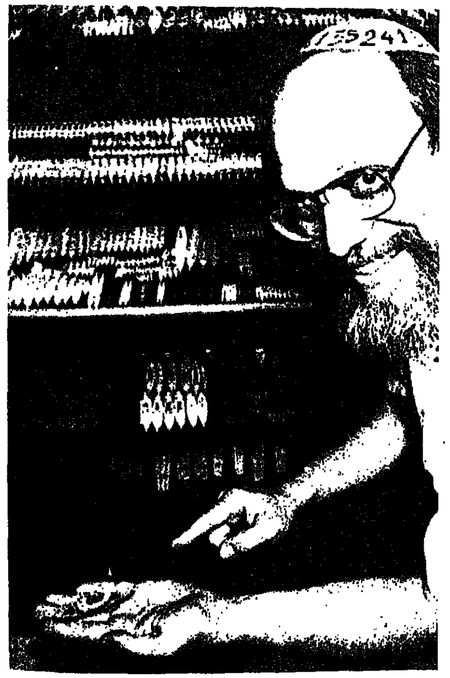
He has the majority of the battleships that participated but is still looking for the passenger ships that were called into service by the army.

His next challenge is the battle of the Philippine Sea in 1944, the largest naval battle over fought. He admits that he is a long way from finishing, but feels confident that he'll succeed.

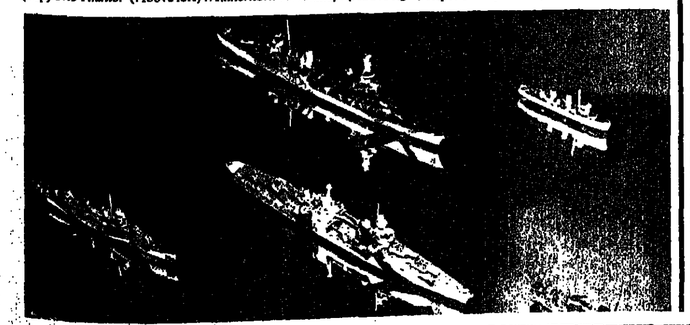
"Once I get started I keep on going." □







(Top) *The Titanic.* (Above left) *Weatherhorn in his study.* (Above right) *Repairs in dry-dock.* (Below) *Ships in convoy.*



Mrs. Shalom's Sabbatical

ONCE UPON a time there was a small fat and discontented Jewish housewife. She lived by the ocean in Miami. Her days were filled with apathy. In the evenings she waited for her husband to notice her but he didn't. He was very busy, as he always had been, with his work which he settled to each evening after he had eaten the meal his wife had prepared for him. Her two sons whom she had raised with love and devotion had grown up and left home. She wondered how long it would be before her husband would spare the "time together" they had always promised themselves.

Her name was Sabina Shalom and one day she had an idea which refused to go away. It grew and filled her mind all her waking moments. She put it to her husband that he should give her paid leave (after 30 years of devoted service) to travel round the world, alone. He said no. Then eventually he said yes. She packed a rucksack with sensible polyester uncrushables, a spare corset, a little black dress and pearls (just in case), diet bars, powdered milk and a tin mug, and set off.

She met princes and prime ministers, slept one night in a brothel and another with a Papua New Guinean tribal family in a mud hut. On Easter Island she sorted out the meaning of life and then, with the soles of her slingback sandals quite worn down, she came home.

She wrote a book about the trip and gave interviews to the American papers and appeared coast to coast on the Johnny Carson show. She is often asked to speak about her experiences and advises other discontented and admiring ladies that if they want to change their lives they must be prepared to take risks.

AFTER six months away from home the doormat had gone and a new woman, 30lb. lighter stood in its place. Fitting the new woman into the old marriage proved tricky to begin with but changes came about and Mr. and Mrs. Marco Shalom look set fair to live happily ever after.

Where once if she'd forgotten to put the salt on the table he would look around in a pained way, wait for her to divine the problem and leap up to fetch it, now he gets it himself. A small step maybe, says Sabina, but characteristic of the new equality reigning in the Shalom household. When she was working on the book she would write obsessively, papers piling up around her, housework and laundry forgotten. Some evenings he would tap on her door and suggest a stroll.

"After all those years of nights waiting for him to leave his damn work and come to bed, this was an amusing reversal," she says. The Shaloms have found a way of conducting their marriage which allows Sabina space for her own activities while ensuring that Marco's dinner is still on the table as he walks through the door.

She chooses still to nourish and care for him in traditional housewifely ways because, she says, she loves him. But, she explains, it is love and care freely given now, not bartered, not offered, childlike, as a means to seek his approval. "There's a difference," she says, "and I defy any wife not to know what I'm talking about."

Determined to keep within her very tight budget and equally determined to expose herself to the reality of the countries she visited, Sabina Shalom shunned the protection that credit cards, international hotels and guided tours confer on the average American tourist. She ate only her diet bars, fresh (carefully-washed) fruit and hard-boiled eggs. She travelled on buses, accepted lifts and many times threw herself on the mercy of strangers who befriended her.

Sabina Shalom: 'I was plump'

Being a fastidious sort of person and possessed of an active imagination, these encounters in her hippie existence were not without their share of fear and loathing. Three times she was convinced she was going to be raped. Once she strongly suspected she would be eaten – "Cannibalism still happens in Papua New Guinea and I was *plump*," she explains – and she almost vomited at a tribal dinner party because she thought she was going to be forced to eat the village stew which she was sure contained rat.

Easily upset and sickened by the sights and smells of poverty and primitive living, there is little doubt that Sabina Shalom was happier flirting with the Lord Mayor of Sydney. "I felt he was attracted to me. We looked at each other in mutual admiration. It was delicious."

She talked her way into audiences with both Indira Gandhi and the King of Tonga and was slightly miffed not to be asked to stay the night by Sir Humphrey Augustine Arthington-Davy, a British diplomat who, she thought, had taken rather a shine to her.

HER BOOK, *A Marriage Sabbatical* (Frederick Muller, £8.95), is a lively and sincere account of her travels and her feelings about her marriage. It reveals her as a lady of considerable guts who may have flinched and quaked a bit before the rather bizarre situations and potential dangers which faced her, but never ran away or ducked them.

She rarely indulges in descriptive "travel writer's prose," which is perhaps fortunate when you consider this finale to her account of daybreak over Easter Island: "God put away his paints. He'd made a day." Rather she restricts herself to a chatty, frank narrative which doesn't judge or preach.

Two days after we met, Sabina was due to fly back from London to her husband. She hoped, she said, that all the carefully prepared and labelled dinners she'd stacked in the freezer had lasted her absence. "I've tried and tried to teach him to prepare simple nourishing meals for when I'm away," she sighed. "But he's 63 and there are some things you can't change." □

Jane Wheatley

Reprinted from the London Daily Mail.

"Aviv-Kerech Ha'asor (tenth anniversary volume), Bruria Ben Baruch, ed. Tel Aviv, Massada, 295 pp. no price indicated. This new volume of the 16-volume (plus index) children's encyclopaedia "Aviv" covers the years 1974 – when the encyclopaedia was first completed – through 1984, in terms of events in various spheres and personal biographies. The enayclopaedia, which is vowelled and includes many coloured illustrations, is highly useful for younger children, but is unsuitable as a sole reference. S.H.R.

Clear and forceful

LIKRAT ZIONUT HEVRATIT – KOL KOREI (Towards Social Zionism – a Manifesto). Ramat Gan, Seminar for Social Zionism. 116 pp. No price stated.

Misha Louvish

FAR FROM the spotlights and the hurly-burly of Israeli politics, an impressive effort has been made by a small group of academics, educationists and others to produce an ideology for the centre and the left in Israel based on the conditions and the needs of the present rather than on the formulae of the past.

After working on its programme for a year, the group, which adopted the name of the Seminar (*Midrasha*) for Social Zionism, issued a booklet of 116 small pages, written by Zvi Kesse and Yigal Eilam, *Towards Social Zionism – a Manifesto*, which covers the fundamental principles of Zionism, social policy and the political system with admirable force and clarity.

It is possible to criticize the authors' ideas or object to their conclusions, but these have two great merits: they go right down to the bedrock of fundamental principles and, because they are stated in categorical and unambiguous terms, they constitute an excellent basis for further consideration and discussion.

The term "Social Zionism" may be regarded as, on the one hand, an alternative to the more conventional "Socialist Zionism" and, on the other, a parallel to "Social Democracy." It also implies an integrated system of thought, combining both national and universal social values.

The programme covers five main subjects: the nature of the Jewish people; the Diaspora and its relationship with the State of Israel; Israel as a democratic state; peace as a fundamental goal of Zionism; society as the field for the creativity and responsibility of the individual. Each section begins with basic assumptions, states the main problems, proposes solutions, and sums up in a number of theses.

PERHAPS the most distinctive theme in the programme is the insistence on what the authors call the "sovereignty" of the individual, from which most of the other principles are derived.

The Jewish people is to be regarded, for example, not as "a kingdom of priests and a holy nation," but as "a group of human beings with a common culture, a common past and a common destiny, maintaining a common present and the will for a common future." The rights of the nation are derived from the rights of the individual, not from any divine promise or injunction.

This secular approach is carried over into other aspects of Zionism. The Hebrew language had to be revived, not as "the sacred tongue," but as the language of the Jewish settlement in this country, not as "the Holy Land," but as the cradle of the Jewish people, and the only place on earth of which the Jew could say, naturally and confidently, "This is my country!"

A national culture is defined, according to the programme, by agreement between the individuals who constitute the nation; it is not dictated by the heritage of the past. Jewish culture today, therefore, includes all aspects of Jewish life in Israel and the Diaspora; the modern Jew will not give up the cultural assets he has acquired during the past two centuries, or the new, unbounded horizons that open before him.

The authors reject any rabbinic monopoly of the right to define "Who is a Jew?" They state bluntly that it is impossible today to prevent "mixed marriages," and call for non-Jewish spouses and children to be welcomed into the fold. "A Jew," the programme declares, "is one who identifies himself as a Jew and involves himself in the orbit of Jewish life, Jewish creativity and Jewish responsibility in our time."

These uncompromising formulations are useful as an antidote to the growing attempts to impose rabbinic hegemony over our life in Israel, but they fail to take into account the central role of religious tradition and custom.

It is a historical fact that, while most Zionists rebelled against rabbinic domination, Zionism was nourished, not only by the example of modern European nationalism and a rational analysis of the Jewish problem, but also – and for many of the Jewish masses mainly – by the messianic faith and a deep-rooted, inbred devotion to *Eretz Hakodesh* – the Holy Land. Zionism diverted the energy generated by centuries of religious life into channels of collective action, but the tradition retained much of its creative force – and still does, even for those who do not accept the yoke of the Law and the Commandments. Although the bulk of the population are non-observant, all but a very few secularist doctrinaires carry out the prescribed rites of circumcision, bar-mitzva, marriage under the *huppa*, and burial, and, in their own way, celebrate Sabbath and festivals.

These considerations are not actually incompatible with the "Social Zionist" formulae, but they are worth stressing: emotional attitudes are more powerful than cold reason.

THE SECOND chapter of the programme is headed "The Diaspora Exists," and it is based on the honest acceptance of this fact and its implications. It calls for the correction of the classic Zionist assumption that Jewish life is impossible anywhere on earth except in the ancestral homeland, which was true in pre-war central and eastern Europe, but is not true today in "the free world."

The call for aliya must be based, therefore not on dire prophecies of catastrophe, but on the belief that Israel can supply "the challenge and the conditions required for the realization of sovereign Jewish creativity in our time." At the same time, the bonds between Israel and the Diaspora are regarded by the authors as of even greater importance than aliya, and Israel ought to invest in the preservation of Diaspora Jewry as much effort as it does in the encouragement of immigration.

The authors' view of the State is also founded on the rights of the individual. The citizens, who include all those residing permanently on its territory, concentrate their sovereignty, as it were, in the State.

Zionism was founded on the aspiration to renew the sovereignty of the Jewish people, but the claim to sovereignty was based on the universal validity of the right of peoples to self-determination. The paramount obligation of the State, therefore, is to guarantee equal rights to all citizens; only after that can it define itself as national, binational, or multinational.

The borders will be delimited, in the final analysis, on the basis of citizenship: Israel cannot hold on to territories in which some of the inhabitants will be denied full civic rights. Israel will be a Jewish State only on the basis of the facts on the ground: if it continues to have a Jewish majority and its dominant culture is Jewish.

In accordance with these principles, there will have to be an Arab right of return corresponding to the Jewish Law of Return. If the ultimate solution to the conflict is repartition into two states, or a federation of Jewish and Arab states, Arabs who have left their homes for whatever reason will be entitled to return to the Arab state; if the entire country ultimately consitutes a unitary state, both Jews and former Arab residents will have to be freely admitted.

It is noteworthy that the symmetry is not complete: the Law of Return must continue to apply to all Jews of any origin – otherwise Israel would no longer be the Jewish State, the embodiment of the goal of Zionism, while the suggested Arab "right of return" would apply only to Palestinians.

A SEPARATE chapter is devoted to the question of peace, which is defined as "the condition in which sovereign persons and peoples can exist together for a lengthy period." Peace provides the utmost possible security for survival, and it is the condition to which every society or state aspires. It is a continuous undertaking: it has to be built and constantly fostered, defended, extended and perfected.

The authors reject the argument that "We didn't come here to make peace; we came to implement Zionism." Over and above the enormous and growing cost of defence, they emphasize that any attempt to dissociate peace from the goals of Zionism undermines Zionism itself; Zionist peace policy was an important factor in the building of Zionist strength.

The war in Lebanon has demonstrated the perils of any deviation from the traditional principle of fighting only defensive and unavoidable wars: no political aim justifies starting a war; peace is an urgent goal, more vital than any political aim.

The authors do not suggest peace terms which Israel can offer without endangering its survival and which, in their view, the Arabs are likely to accept. Presumably, this is because they are concerned with fundamental principles, and not with practical applications, but the fact remains that they do not explain what we should do if it turns out that the Arabs, or some of them, are not ready to accept the existence of the Jewish State on any conditions, or at least to agree to the minimal conditions regarded as absolutely necessary by the majority of our people.

About half the booklet is devoted to social policy, which goes far beyond the scope of what is generally regarded as "social welfare," and the reform of the political system.

THE AUTHORS enumerate the major ills of Israeli society, which they attribute to: the growing trend towards "national egoism," as against the humanistic principles of Zionism, which aimed at making the Jew a whole man, capable of normal relations with other men; the corrupting influence of the easy money obtained from Diaspora Jewry, the U.S. Government and other sources; the burden of defence; the exaggerated centralism of Israeli bureacracy; and the effects of the occupation of territories inhabited by another people.

At the same time, Israel also suffers from the crisis in Western society, which is due largelyto the transition from a society of masses, who can be easily manipulated, to a "society of individuals," capable of using the new opportunities provided by advances in science, education and communications.

Neither capitalism nor democratic socialism, in the authors' conviction, can solve these problems, mainly because they are both based on meeting only material needs, without offering a solution to the fundamental problem of restoring and maintaining cooperation between free, sovereign individuals, who have full access to all the available information, who can assume responsibility for their work, and who can dedicate themselves to creative activity.

The programme surveys, at some length, the application of these principles in education, the organization of work and consumption, "settlement" – which it extends to the creation of conditions for the life of the community in town and country – and the system of government. Some of these ideas are of great interest, and deserve fuller treatment than can be given here.

One criticism that I would suggest is that the emphasis on social aspects is not founded on an adequate basis of economic reality. The programme contains many demands for considerably improved services in education, communications and other fields, but there is no serious attempt to prove that the system of cooperation in freedom which is advocated will produce the vast increase in resources that would be required to finance them. One doesn't have to be a disciple of Milton Freedman to admit that the modern state faces a serious problem if it wants to levy sufficient tax revenue to offer the greatly improved services that the population has come to expect.

In the political sphere, the programme treads familiar ground in advocating a shift in the presidential system with a more rigid separation of powers, and the adoption of a written constitution. The idea of entrusting executive powers to a directly elected president, who cannot be dismissed by the legislature except in the most extreme circumstances (as in the case of Richard Nixon), is fashionable today, but the case for the change in Israel has yet to be proved.

The programme shows some signs of originality in stressing the central importance of unfettered access to information, the complete freedom of the communications media, and widespread participation in decision-making by means of the referendum. This instrument, it is proposed, should constitute a fourth authority, side by side with the legislature, the executive and the judiciary. Who would decide on the composition of this body, which could, by deciding on the timing of a referendum and the wording of the questions, exercise a decisive influence on the government of the day, is a problem left over for further consideration.

THIS PROGRAMME for "Social Zionism" deserves much wider attention than it has received. Israel today is faced with urgent and painful problems: how to combat inflation and make ends meet without ruining our social welfare system; how to protect democratic values enshrined in the Proclamation of Independence despite the strains of the conflict with our Arab neighbours; how to maintain basic unity in the midst of political and ideological controversy; how to persuade our people to take the risks involved in the pursuit of peace.

At the same time our political leaders are constantly beset by the imperative need for immediate decisions to tackle emergencies – no wonder that they often seem to be exhausting all their energies in putting out brush fires and have little time left to survey the national situation as a whole and devise long-term solutions for fundamental problems.

There is a great need for those not engrossed in the laborious tasks of day-to-day government – political and social scientists, writers, philosophers and publicists – to consider those questions of principle that should be the basis for the pragmatic decisions of the politicians, and produce a modern guide for the perplexed of Israel. The authors of this booklet have made a start with this undertaking; let us hope that others will follow in their footsteps. □

Jewish immigrants in a clothing factory at the turn of the century. "The Jews in Britain" by Ian Bild (Batsford, £6.95) starts with the Norman period but focuses on the last century. Bild examines the religious life and beliefs of the community through the eyes of three families: Progressive, Orthodox and Lubavitcher hassidim.

Pure and impure

ACTS OF FAITH by Dan Ross. New York, Schocken Books. 244 pp. $8.95.

Geoffrey Wigoder

DAN ROSS subtitles his book "A Journey to the Fringes of Jewish Identity," and his subject is ten Jewish, half-Jewish or pseudo-Jewish communities in different parts of the world. They have in common a tradition that they are Jews or of Jewish origin but their Jewishness is not automatically accepted by Orthodox Jewish tradition.

The crux of this official Jewish attitude is the commitment of Jewish law to the concept of ritual purity. This is not a racial viewpoint (there is no restriction on non-Jews, following accepted procedures, joining the Jewish community) but rests on the biblical attitude to holiness. Most Jews today would reject the premise on which this is based as anachronistic, and many even find it objectionable. But to an Orthodox Jew, the Mosaic code is God-given and therefore immutable, enhanced by centuries of Jewish practice. Basic to the laws of ritual purity are both the nature of the original conversion – and if this is invalid, all progeny of that individual is invalid – and the avoidance of forbidden unions, with the outlawing of all descendants of such unions.

The problems raised concerning the Bene Israel and the Falashas stem from the uncertainty of the origin of their Jewishness centuries ago. The rabbis who would not accept them as Jews were motivated not by lack of goodwill or racialism but by a fundamentalist commitment to this concept of ritual purity and the holiness of the Jewish nation. It is ironic that the liberal loophole recognizing the Falashas as Jews is based on a medieval fantasy concerning their origin from the tribe of Dan, which is rather like basing legislation on the writings of Baron Munchausen. It is a remarkable example of the use of nonsense to achieve sanity. The plain fact for the bulk of Jews today is that the 1,500-2,000 year history of Falasha Jewishness, and their long sufferings, courage and heroism to maintain their Jewish identity and observance (however it may have diverged in details from rabbinical Judaism), are so convincing and important that they agree wholeheartedly with those Falashas who feel insulted and degraded when their Jewishness is questioned.

Dan Ross's book is intriguing and riveting. He makes no claim to original scholarship but, in his utilization of existing sources – as well as first-hand visits to Mexico, Portugal and Israel – he has written a fascinating, balanced and well-based account of these communities. Some, like those mentioned, claimed a Jewish identity in their remoteness which the Jewish religious authorities were reluctant to concede. Others, such as the Samaritans and the Karaites, accept their Jewish origin but rejected the mainstream development of Judaism from which they consciously cut themselves off. Still others found themselves in a marginal position between Jewishness and another religious culture – such as the Marranos of Portugal, and the Chuetas of Majorca, forced to adopt Christianity, or the Donmeh of Turkey and the Marranos of Mashhad in Iran with their veneer of Islam, or the Jews of Kai-Feng in China, who found themselves between Judaism and Confucianism. The only ones whose Jewishness remained unquestioned were the Jews of Mashhad who, although forced to adopt Islam in 1839, meticulously maintained completely Jewish lives in the underground, and had secret Jewish weddings and funeral services in addition to the Moslem rites they had to observe in public.

THE AUTHOR takes us into these varied worlds. We meet the so-called Mexican Indian Jews (who are not pure Indians), recent converts from Protestantism but sincere in their new faith. The nature of their original conversion is uncertain, and so the Conservative rabbi in Mexico City who has taken them under his wing insists on their formal conversion before he marries them. The Marranos of Belmonte in Portugal kept Jewish customs, often without realizing their true nature, for over four centuries since their forced conversion, and their existence was discovered by the outside world only in the 1920s. Thirty-four villages in the area were said to have Marrano inhabitants, and Jews from elsewhere built a synagogue for Marranos in Oporto. Today the only group left is in Belmonte, while the Oporto synagogue stands empty. Out of Belmonte's 4-5,000 inhabitants, 500-600 are "New Christians," and on Friday evenings the town is as dead as Jerusalem. On the other hand, no trace of secret Judaism has been preserved among Majorca's Chuetas. They are identifiable from a list of families of Chuetas posted in churches in the late 1600s, and their origin has never been forgotten. For centuries discrimination against these Chuetas was legal, and they were confined to a ghetto until this was ended by the Spanish crown in the 1780s. However, discrimination against them continued on an individual basis and was even described by George Sand. Only in this century have the barriers finally dropped. A Chueta priest delivered a sermon in Palma Cathedral for the first time in the 1930s. A misguided attempt to bring some of them to settle in Israel proved a fiasco – and should serve as a warning to those elements who still dream of bringing such offbeat groups here.

THE DONMEH in Salonica continued to believe in the messiahship of the eccentric Shabbetai Zevi for almost three centuries. Their annual wife-swapping festival brought the paternity of their offspring into question and, if for nothing else, put their Jewishness out of bounds for the rabbis (although they had secret courts conducted according to Jewish law and retained secret relations with Salonica's rabbis until the 1860s). The mass population transfer before and after World War I marked the beginning of the end for this group and they have by now almost completely disappeared.

The Kai-Feng Jewish community also ended earlier this century. A couple of families are produced regularly to meet Jewish tourists but their Jewishness is no more than a family tradition concerning their origins, and no longer has any practical expression.

Most of the Bene Israel live today in Israel. Their Jewish origin is also shrouded in mystery but, once a formula was found by the Rabbinate to recognize their Jewishness, they soon settled productively and unobtrusively into Israeli life while maintaining a strong communal identity.

The Karaites, who in the Middle Ages became so numerous as to pose a very real challenge to Rabbanite Judaism, eventually became concentrated in the Middle East and Eastern Europe. Ross describes the fate of the latter in the Holocaust when they dissociated themselves from the Jews, and were recognized by the Nazis as a separate group not to be included in the Final Solution. The 1979 Russian census found 3,341 Karaites in the USSR. When compared with the 1959 figure of 5,757, their decline is obvious. Although some Jews were critical of the Karaites for denying their Jewishness in World War II, the heroism of Dr. Muda Marzouk, hanged in Cairo as an Israeli spy in 1959, corrected that image, especially in Israel. A small Karaite community remains in Cairo but most Karaites now live in Israel, some 3,000 in the Ramleh area. They were recognized as Jews for the purpose of the Law of Return but a Knesset bill giving them legal authority over their own personal status was not passed, and they continue to feel in some ways as second-class citizens.

Perhaps we should remember the division of World Jewry by Chief Rabbi Adler of England into the Karaites and the Don't-Karaites.

The fundamental query underlying this book is "Who is a Jew?" and a more relevant criterion than the laws of ritual purity is this distinction between those who care and those who don't care. □

Fine objectivity

SAFED SPIRITUALITY: Rules of Mystical Piety, The Beginning of Wisdom by Lawrence Fine. Ramsey, New Jersey, Paulist Press. 205 pp. No price stated.

THE COMMENTARY OF R. SAMUEL BEN MEIR RASHBAM ON QOHELETH edited and translated by Sara Japhet and Robert B. Salters. Jerusalem, Magnes Press, The Hebrew University and E.J. Brill. 256 pp. No price stated.

ANCIENT JUDAISM: Biblical Criticism from Max Weber to the Present by Irving M. Zeitlin. Oxford, Polity Press. 314 pp. No price stated.

LEV AVOT: The Essence of Ethics of The Fathers by Shlomo P. Toperoff. Hel-Or, Israel. 440 pp. No price stated.

Avraham Chill

THESE FOUR books derive from different literary disciplines yet do have something in common. The topics they treat are intrinsically Jewish, and the approach of the authors typifies the concern of contemporary scholars to defend traditional thinking. For, in recent decades, a new generation of scholars has emerged to challenge the approach of the Wellhausen school of Higher Biblical Criticism.

Lawrence Fine illustrates, in lucid and engaging style, how much of Kabbala is woven into the *Shulhan Arub*, that guide for the observant Jew in his life-cycle. Fine is neither apologetic nor aggressive in his argument. Rather, he is entirely objective. Meticulously and methodically, he traces the influence of Kabbala on every facet of the spiritual conscience of the Jew, from the Zohar and the early Spanish Kabbalists, up to Safed, the greatest centre of kabbalistic writing and practice in the 16th century. Safed at that period included such luminaries as Joseph Karo (a mystic who was also a great legalist), Solomon Alkabez, Moses Cordovero, Isaac Luria, Hayyim Vital and Elijah DeVidas. Indeed, the major part of *Safed Spirituality* is devoted to the life and *Hanhagot* (rules of mystical piety) of the leading Kabbalists of that period in Safed.

Fine provides a deeply impressive explanation of the *Sefirot*, the ten sets of values that bind man to God, also by excerpts from *Reshit Hohma* (The Beginning of Wisdom) by Elijah DeVidas as condensed by Jacob Poyetto.

THERE WERE few medieval equals of Rabbi Samuel ben Meir (acronym: *Rashbam*). The exact dates of his birth and death are uncertain, although some authorities lean towards the years 1085-1174. The fact that Rashbam studied under his pre-eminent grandfather, Rashi, contributed to his astounding erudition as a talmudic legalist, exegete, and debater confronting Christian theologians. He has come down to us through the centuries as one of the foremost *Tosafists*. In addition, there are sections in the Talmud that would have remained unintelligible without the lucid commentary of Rashbam.

However, Japhet and Salter's book is about a work by Rashbam that hasn't captured attention to the extent it should have: his *Commentary on Qoheleth*.

In the later part of the nineteenth century, and in the early twentieth, a school of biblical critics denied Rashbam the authorship of this commentary for two reasons. First, they found disparities in Rashbam's commentary on the Pentateuch and his commentary on *Qoheleth*. They found, in addition, differences in the style and terminology used in the commentaries on the *Hiumash* and on *Qoheleth*.

Sara Japhet, in her 75-page introduction, demolishes the arguments of those who question Rashbam's authorship of this commentary. She deploys an impressive mastery of sources.

Robert B. Salters collaborated with Japhet in the meticulous editing of the texts, translation and notes of this valuable book.

IRVING M. ZEITLIN demonstrates courage and a talent for analytical thinking in his extraordinarily interesting *Ancient Judaism*. He launches an attack on scholars who have disparaged the scriptural account of the history of the Jews. He hews close to the Masoretic text.

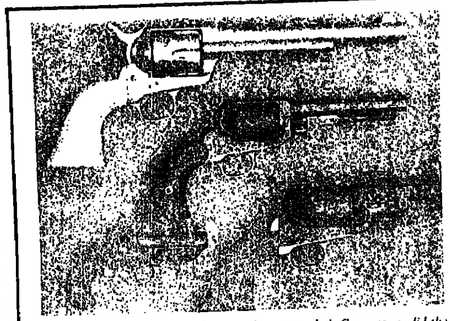
However, Zeitlin does tend to run into difficulties when he attempts his own analysis and interpretation of Jewish historical events. He seems to straddle the fence, and not to indicate which direction he is taking. This can be very frustrating. For example, he accepts that the Israelites crossed the Red Sea after their flight from Egypt but is strongly sceptical about the biblical details. Yet he can write "The belief in one God was the fundamental element of the covenant faith from the outset and not the result of a long gradual process that crystallized into monotheism only after the exile."

I found it dismaying that, despite his vast documentation, Zeitlin adduces very few of the Jewish exegetes. Ibn Ezra, for instance, is first mentioned on p.284.

This is a book that may irritate both the Orthodox Jewish reader and the strait-jacketed biblical critic. However, it will also – because of its complex posture – stimulate the reader to think for himself.

RABBI TOPEROFF, in his introduction to *Lev Avot*, recalls the pronouncement by Rava, in the tractate *Baba Kama*, that the saintly person should fulfil the words of *Avot*. But why was *Avot* placed among the tractates concerned with jurisprudence – the Order of *Nezikim* (torts, damages), for instance? Perhaps, in Jewish thinking, morality and law cannot be separated.

In *Lev Avot*, Toperoff has made a unique contribution to the literature on *Pirkei Avot*. He employs the following method. Firstly, the Mishna is quoted in its original, and translated into English. If the Mishna is the pronouncement of a particular rabbi, the author provides a biographical sketch of him. The historical background helps the reader grasp the essence of the message. Toperoff provides his own commentary also on most of the subjects he discusses. □



Western trailblazers placed great reliance on their firearms, as did the mountain men, the soldiers, the lawmen and the gunfighters who followed in their wake. "Guns of the American West" by Joseph G. Rosa (Arms & Armour Press, £15) explores the development of the weapons used by these pioneers from the time of the early flintlocks to the heyday of the Colt and the Remington whose reputation rivalled those of Wild Bill Hickock and Jesse James. *A.B.*

Labelling Theory

OT CAIN (The Mark of Cain) by S. Giora Shoham and Giora Rahav. Tel Aviv, Schocken. 250 pp. No price stated.

Gavriel Shavitt

THOUGH THE mark put upon Cain in the Bible narrative was to protect him from possible acts of vengeance in addition to the official sanctions already imposed, the term acquired the meaning of stigma. It is in this sense that the authors use it as the title of their book.

The sociology of deviance has been preoccupied for the last twenty years or so with the role and effect of stigma in society. That is the subject which this book examines critically and elaborates upon. The so-called Labelling Theory, associated with sociologists like Lemert, Goffman, Becker and Schur, deals with the process of labelling as an uninstitutionalized, symbolic form of societal reaction to those deviating from its norms. It is imposed on some deviants in addition to formal sanctions, as in the case of the disabling stigma attached to the released prisoner; but also as a sole reaction to some other deviants, like the mentally ill or homosexuals.

One important contribution of the labelling theorists is the light they throw on the process of labelling: on who is stigmatized, by whom and for what purpose. They demonstrate that negative labelling is not simply an adjunct to a just system of justice, imposed by objective criteria on those who deserve it. Rather, it is yet another form in which power is used in our society on those who are powerless. The privileged are not only the stigmatizers; they are themselves frequently immune from stigma. Like all Western societies, Israel too has its examples of such immunity when it comes to individuals who hold political or financial power. But the ability to impose stigma is not restricted to the power emanating from the social structure. Stigmatizing by the Press, for example, has different origins, but its ability to do so is an undoubted source of the power it wields.

ANOTHER aspect of the labelling theory, which was to have a tremendous impact on criminology, is its demonstration that labelling acts not only to isolate society's deviants, but as a *producer* of deviance. This is so because, in the first place, it is the actual process of labelling which defines what behaviour is to be classified as deviance. Rather than stigmatizing one already defined as an offender, it is the application of rules and sanctions which defines him as such and thus in effect creates him. Even behaviours which we consider universally proscribed, such as homicide, incest or theft, are only offences when a certain society labels them as such. The killing of people may be normative in certain times and places, in war or blood-feuds; incest, including sibling marriage, was not a legal offence in England until 1908; and cousin marriage, considered incestuous in some Western cultures, accounts for 30-50% of all marriages contracted among the Arab population in Israel. As for appropriating property belonging to others, if those in power define it as confiscation or sequestration, there will be no opprobium attached to it; it will be considered a deviation only if defined as "theft." Yet the former may represent a greater loss and may cause greater upheaval than the latter.

The other way labelling may actually produce deviance is no less of interest. Labelling theorists claim that a one-time deviance is mostly of no significance, as it is likely to be a passing phenomenon. However, should its perpetrator be then labelled as a deviant for his act, that action of labelling – usually by the criminal justice system – may well change his self-image and influence for the worse his subsequent behaviour. Having been labelled "bad," he will have little to lose.

The authors of the book under review illustrate this process with the example of the career of prostitutes in Israel. As their original research shows, they are typically daughters of authoritarian, North African fathers. Their behaviour during the years of pre-adolescence and adolescence towards boys is similar to that of other Israeli youngsters, but is severely stigmatized by their fathers. The girls, who internalize this derogatory image, act out their stigmatic role. Their flirtations advance to promiscuity, and culminate in professional prostitution.

AN ORIGINAL contribution of the book to the literature of labelling theory is the attempt of the authors to combine it with theories of personality and particularly with that of Eysenck, the British psychologist. The theory of labelling assumed so far that there was a direct stimulus-response relationship between the labelling institution and the labellee, between the stigmatizer and the stigmatized. Its assumption had been that there was an automatic and predictable response of societal institutions to certain types of behaviour, and also that there was an equally automatic and predictable reaction on the part of the labellee to such stigmatizing definitions. It was assumed that the stigmatized person reacted *faute de mieux* with his deviant behaviour because he could not have what other, accepted, people had. The authors of this work hold that this is not necessarily so, and hypothesize that certain types of personality – for example those called "extrovert" by Eysenck – will be more likely to act out the stigma imposed upon them. The hypothesis has some *a priori* foundation, and its testing provides a challenge to social scientists.

The most fascinating part of the book, however, is the one dealing with the possibility that some people might not try and avoid stigma, might not fight it off or try to overcome their "spoiled identity," but embrace it with enthusiasm. The authors' example is Jean Genet, the thief-homosexual-traitor turned dramatist and novelist, who "finds salvation through the gutters." Amply illustrated from the works of this remarkable Frenchman, they try to show how some may use degradation for transcendence. Shoham and Rahav trace back Genet's inspired metamorphosis to his bastard birth, his miserable childhood, and his original acceptance of his own sin. He eventually not only accepts his negative definition, but magnifies it. He finds in his stigma not a problem but a solution; he transcends it, thereby defining not only himself but also society.

The book is an enlarged and revised version of one the authors published some ten years ago in English. It is wide-ranging and erudite, and derives its illustrations from such widely divergent sources as the Kabbala, Greek mythology, existentialism, contemporary world literature and Israeli dailies. Shoham, the main author, is a remarkable phenomenon on the Israeli scene. He must surely be the only professor of criminology who lectures simultaneously in the departments of law, sociology, the dramatic arts and philosophy. As Genet transcended his stigma, so Shoham has long transcended his profession, providing us here (together with his co-author) with a work of unusual perspective and originality. □

Odd chap, Jennings

GOLDEN ODDLIES by Paul Jennings. London, Methuen. 220 pp. £3.95.

Marion Lupu

HAVE YOU ever wondered why a simple domestic appliance won't work, even though you've followed all the directions, faithfully, to the last letter?

Ever found yourself saying, "Well, I learnt a bit of German (or French, or Italian) at school. It shouldn't be too difficult to understand a few simple instructions in that language"?

Have you ever felt a moment of irrational panic when a book or a pair of glasses that you could swear you put down on that table just five minutes ago disappears?

If you've answered "Yes" to any, or all, of the above questions, then you'll enjoy *Golden Oddlies* – the cream of the *Oddly Enough* column, written by Paul Jennings of *The Observer*. These essays are shrewd and humorous observations on the oddities of the people and things Jennings has encountered.

On one occasion, he and a friend found a dusty old box containing a game of Halma (which is played on a board divided into 256 squares). He bought it, he says, because the instructions were in German; he found them fascinating. He admits: "I am not what you would call fluent in German. I know just enough for me to bumble along in a half-understanding daze, feeling comfortably that by knowing just a few more words I could speak it like a native. I desist from actually learning these few more words because I know that this would be a dreary process extending over several years while I found out about things like *Schicksal* and *Empfindsamkeit*." Neither he nor his friend had ever played Halma before but that did not deter them. Jennings read the instructions aloud:

"*A diesem Spiel können sich 2 bis 4 Personen beteiligen, von denen jede eine Farbe wählt, and damit, wenn 2 Personen spielen, einen grossen Hof mit 19 Steinen, wenn 4 Personen spielen einen kleinen Hof mit 13 Steinen besetzt.*"

The only really difficult words were *beteiligen* and *wählt* (he happened to know that *Farbe* meant "colour"), and so their (well, his) translation came out like this: "At this Game 2 or 4 Persons can betake themselves and each of these wears a Colour, and damn it, when 2 Persons play, a big House with 19 Stones, when 4 Persons play, he besets a little House with 13 Stones."

This was clear enough to Jennings who conjured up a pleasant picture of these Persons wearing their Colours and heraldically besetting each other's Houses. "Damn it" he took to be an idiomatic way of saying that the real way to play this Game is with 4 Persons. Of course, if you must, you can play with 2 Persons but damn it, it's a pretty poor show. His friend insisted that *Damn it* meant "with that" or "therewith" so Jennings conceded the new meaning in order to pacify him. But it didn't seem to make any more sense.

He does not seem to get much more satisfaction from instructions written in his own language. Once he tried mowing his lawn with an electric machine, and found that he was getting nowhere fast. Baffled, he wondered whether the directions accompanying the machine should not have read something like this:

TO START

1. Take the plug out. Watch that little tin thing sticking up; it catches your knuckles when the spanner suddenly gives. We've given you a set of spanners, made of lead.
2. Clean the plug, if possible. It will be smothered in oil, and wets the plug.
3. Undo the nut at the bottom of the cylinder. A lot more oil will dribble out.

3a. You've left the washer off that nut. You'd better start looking for it in the grass.

4. Kick starter (or pull rope, if it's one of those).
5. Switch the petrol on, you fool.
6. Repeat 4. Go and lie down for a bit.
7. Run like hell with it in gear.

He adds three golden rules:

1. Keep a magnet for finding washers, spring caps, nuts etc.
2. NEVER LET IT STOP.
3. Don't give your hand-mower away.

AKIN TO the helplessness in the face of a hostile piece of equipment is the feelings of panic, bordering on terror, when one starts looking for a book that's suddenly disappeared. It was there, on that table, in the cosy, orderly world we were living in before it vanished. Now it has magically disappeared, and we resort to methods of recovering it which mere intellect would condemn as mad. We look under large pieces of furniture that haven't been moved for months. We phone our friends, and ask if they've borrowed it. We look in the bathroom, under the bed, more and more wildly. These are not rational acts; they are a kind of ritual, to propitiate that inexplicable phenomenon which Jennings calls the Loss Force. He wonders if this Being operates in some mysterious way, and selects him as a Special Victim. He loses pens, matches, spectacles, handkerchiefs all the time. Every four months or so, he has Grand Loss: a spare wheel, an overcoat, a typewriter. If it were ordinary burglars, he asks, why didn't they take something else?

PERHAPS MY FAVOURITE essay in the collection is the one where Jennings claims to perceive in most English words an ultimate *rightness*. It achieves perfection in the Englishman's art of naming. He does not mean the obvious, satisfying onomatopoeia of words such as *bang, dribble, snivel* and *splotch* (all his French dictionary can do for *splotch* is *grosse tache* – I ask you!). He detects a more subtle, allusive onomatopoeia in words which have nothing to do with actual sound: *sausage, elation, leaf, humdrum*. If boredom made an actual noise, he says, that's what it would sound like: *hum, drum, hum, drum*. If you doubt this, Jennings suggests you consider the names of some British towns: they not only describe places but seem to have been drawn from some huge stock of primal meaning. He illustrates this with a few examples from this treasury of the English subconscious:

babbacombe n. An idle or nonsensical rumour. "It's just a lot of babbacombe."

brasted adj. (colloq) Term of humorous abuse. "The brasted thing's come unstuck."

glossop n. Dolt, clot. "Put it down, you silly glossop."

ilkley adj. Having large elbows.

kettering adj. from verb *to kenter* (obsol.) Like the flight of a butterfly.

kenilworth n. A trifling or beggarly amount. "He left her nobbut a kenilworth in his will."

thirsk n. A desire for vodka.

wembley adj. Suffering from a vague malaise. "I feel a bit wembley this morning."

Word of warning: there are over seventy essays in this collection. Don't try and swallow them all at once. Savour them, like a good wine. □

Home sweet home

THERE HAS been a recent flowering of products and services to improve our homes and gardens. With most Israelis staying in the country this summer, the timing is opportune.

Danish Market in Netanya is not a place to buy cheeses or other *smorgasbord* fare; it is a "cash-and-carry" furniture store, the latest innovation of Danish International chain, formerly known as Danish Interiors. Located in Netanya's industrial zone, where land is cheap, it can offer imported and local furniture at prices as much as 50 per cent lower than comparable, though not identical, products at regular Danish shops in the cities.

General manager Yoram Alroy says that Danish Market is patterned on similar chains in Europe and the U.S., where customers drive away with their purchases, often on a roof carrier. Danish will loan you one, if necessary, or recommend a local transport firm. Bigger items in wood and metal furniture, even clothes closets, are designed for home assembly, with instructions in Hebrew and English, or in easily comprehensible illustrations. For customers with two left thumbs, Danish will recommend professional assemblers. Upholstered furniture and mattresses must be transported intact, since they do not, in the term of the trade, "knock down."

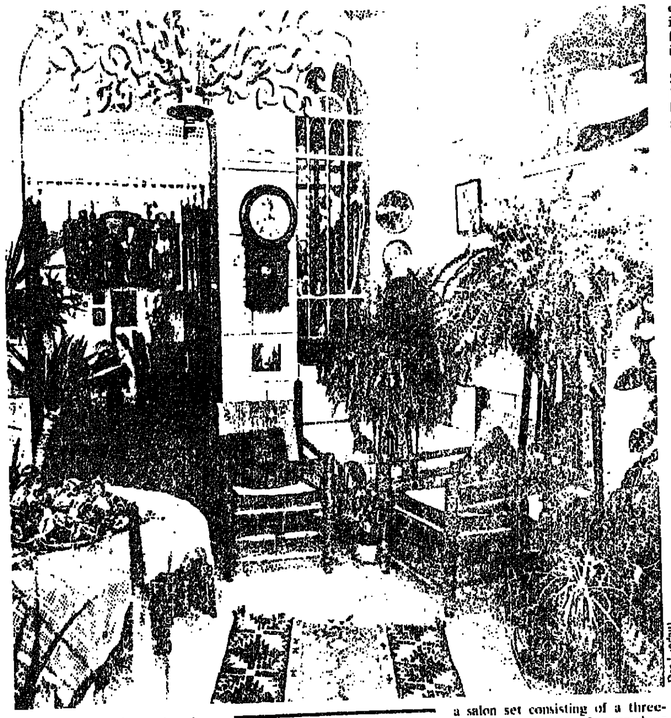
Although the doors opened a couple of weeks ago, the official opening will be tomorrow evening after the Sabbath. Daily shopping hours are 9:30 a.m.-7 p.m. and until 1 p.m. Fridays. To reach Danish Market, driving north from Tel Aviv on the coastal highway you turn right at the Netanya junction landmark restaurant with the airplanes in its yard, then take another right at the petrol station.

The secret of economy at Danish Market is not just its location; another is its small sales staff. There are only three in the 500 sq.m. of sales space. Every item on display is labelled with a price and code-number. The customer makes his selection and presents his request at the main desk. Nothing is displayed unless it is available in the stockroom for immediate take-away. Payment is in cash or by personal cheque; no credit cards are accepted. However, three or six instalment payments can be arranged. New immigrants exempted from purchase tax should make inquiries at the main desk.

All furniture, local or imported, is exclusive to Danish, the management assures me. Some of the most original pieces are in the children's section. For instance, there is an entire "room" for one child which will fit into a space measuring just over two metres by 80 centimetres, ideal for an enclosed balcony. The bed resembles the upper deck of a bunk-bed, with the desk and clothes-closet fitting underneath. The complete unit, made in Denmark, sells for IS951,885. Another clever piece is a baby's changing-table, which in due course can be converted into a desk.

Imports at Danish Market come from Scandinavia, Germany and Italy. The upholstered furniture and some of the solid pieces are made locally to Danish's specifications. Anyone spending at least IS200,000 during the introductory period gets a gift of a patio sun-umbrella.

The company has plans for a country-wide chain of markets and the next is slated for Rishon Lezion. Sites are also being sought in Jerusalem, the Haifa Bayside area, Ashkelon, Lod, and the outskirts of Tel Aviv.



(Dan Lanchai)

SHAMAYIM YERUKIM (Green Skies) is the name of a new indoor-outdoor landscaping enterprise, with headquarters at 319 Rehov Hayarkon in Tel Aviv. The proprietors, Doron Sheli and Amos Na'im, are so young that they give their ages in half-years – 23½ each. They were childhood friends in Bat Yam, and decided when they completed their military service to do something to improve the appearance of their rather grey home town. Before opening their own business, they landscaped new buildings for local contractors and also undertook jobs for the Council for a Beautiful Israel, including beautifying the entrances to public shelters.

Shamayim Yerukim, which opened last month, offers a variety of gardening and landscaping services for private homes and offices. A "wall of plants" can replace a cold glass partition in an office, Sheli suggests. A penthouse roof can be enhanced with a garden with automatic watering system (from about IS2 million); a decorative waterfall (another IS2m.); and a brick barbecue pit (nearly IS1.5m.).

The firm can also build a pergola for climbing plants, for an average of IS150,000 per sq.m. It says it is the only firm specializing in pergolas of white lattice-work, with the wood given special preservative treatment.

Another innovation is a clever wire trellis for climbing greenery, which can be used to disguise unsightly objects such as a refrigerator in a restaurant dining room. A non-gardening speciality is illuminated shop-signs.

Shamayim Yerukim works both with conventional soil and with hydroponics, depending on the suitability of the particular location. It will go anywhere in the country to do a job, expecting 30 per cent of the payment in advance and the rest on completion, which is generally within one month.

There is a full-time consulting designer, Sara Yehezkeli, at the Tel Aviv office (Tel. 03-440866) and hours are 9 a.m.-1 p.m. and 4-7 p.m. daily, 10 a.m.-1 p.m. Fridays.

MARKETING WITH MARTHA

AN ECONOMICALLY tough period is probably a good time to be promoting a service which protects upholstered furniture and carpets against spots and stains, even if the process itself is rather expensive. Fiber-Seal of Bnei Brak is a year-old agency of an American company which markets a protective chemical applied by professionals to virtually any natural or man-made domestic fibre. It is based at 20 Rehov Wolfson, Bnei Brak (03-782289).

General manager Motti Rotterman first encountered the substance on the white furniture and carpeting in the New York home of his sister, who is an interior decorator. Fiber-Seal is made in Dallas, Texas, and has over 100 agencies all over the world. In its brochure, Israel is listed openly with the Middle East, between Bahrain and Kuwait.

While many of its local clients have been hotels (including Jerusalem's Laromme and Herzliya's posh new Daniel), Fiber-Seal is ready and willing to service private homes throughout the country. You can get a demonstration and an estimate without obligation. In very general terms, protective spraying of a salon set consisting of a three-seater, a two-seater and an armchair will run to about IS230,000. Carpets are figured at IS6,000-IS9,000 per square metre. The interior of a car can be protected for about IS100,000.

A representative of Fiber-Seal told me that a good rule-of-thumb is that the cost of protective spraying should not exceed 10 per cent of the value of the furniture or carpet. It should be applied when the items are brand-new or newly cleaned, and thereafter once a year. I was assured that the process doesn't affect the appearance or texture of the fabrics.

Once Fiber-Seal is used, a spilled liquid will "bead up" and if wiped off with a cloth within 10 minutes will not leave a stain. An "after-care kit" with five cleansing agents and a manual on how to remove various stains is supplied to the customer. If he can't do the job himself, the firm will send someone to do it, making no charge within the one-year service period. There is also a cleansing agent which the householder is recommended to apply once a month to remove ordinary dirt.

There are, of course, similar fabric-protector sprays which people can apply themselves. Fiber-Seal says these will not do as thorough a job as their professional system, but they are substantially cheaper.

We have a locally-made Sano Gard fabric protector, manufactured under licence from the company in the U.S. which makes Scotchgard. A large can of Sano Gard costs IS10,272, and it takes two cans to cover an average sofa. One can is said to be sufficient for "three adult coats, or nine dining-room chair seats, or five children's jackets."

As with the professional spray, the do-it-yourself version should also be done only on new or freshly-cleaned fabrics (testing to ensure that they are colour-fast). As for the duration of protection, the firm suggests testing the garment or upholstery every few months with a little water to see if it still beads up.

The current Sano Gard, made by Sano-Bruno's Enterprises of Hod Hasharon, is *not* suitable for carpets, but the firm intends to produce a spray that is within a few months.

WHAT DO YOU do to beat the heat if you don't like air-conditioning or feel you can't afford it? One solution is a ceiling fan.

Medium-duty fans, recommended for kitchens, dining corners and bedrooms, are being imported from Spain, which supposedly makes higher-quality ones than those we see from the Far East, while still moderate in price. A three-speed fan by S & P costs IS199,000, and is available thus far only direct from the distributor, Magnetic Media, at 58 Sokolov in Tel Aviv (03-452040). Hours are 9:30-1 p.m. and 2-4 p.m. and until 12:30 p.m. on Fridays.

A medium-duty fan uses only 70-100 watts of electricity per hour – no more than an ordinary light bulb. Any electrician can install it and it is guaranteed for a year.

There is a local manufacturer of ceiling fans, Havana, but he makes only the heavy-duty variety, which is much more expensive to buy and to run. A Havana fan of 130-170 watts will cool virtually any room in a house or office. The cheapest, which looks very utilitarian, costs around IS345,000, while the more attractive models average IS450,000. A combination fan and overhead light fixture will set you back even more. The medium-duty models do not come with light fixtures but can be adapted to take them.

Italian immigrant Amedeo Lattwak is the owner of Havana Fans, with a main salesroom in Tel Aviv, at 45 Gordon, just off Dizengoff (03-245137, hours 9 a.m.-7 p.m.). There are also agents in Jerusalem (Stern electrical fixtures, Io Straus); Haifa (Amit, 92 Herzl); and Beersheba (Shabbat, 37 Hahistadrut).

THE CLOTHING supermarket that opened in Jaffa last winter under the name *Supermarket L'ofnu* has now extended its operations to Jerusalem, where a branch called *Supermarket L'Halbasha* was opened this week in the Talpiyot industrial area, at 37 Pierre Koenig.

The aim of these self-service clothing stores for all the family, which have shopping carts as in a supermarket, is to bring high quality, brand-name merchandise at prices as much as 50 per cent below those in ordinary department stores. Chain manager Moshe Stemmer explains that one of the reasons this can be done is because they pay suppliers much more quickly than the ordinary chains which demand long credit terms, and pass this on to the customer.

In a dramatic press release suited to our economy-minded times, the clothing supermarkets, which have a third branch in Rishon Lezion, claim you can "dress a family of five for only IS80,000." This does not mean ball-gowns, of course, but it does itemize slacks, shirts, and underpants for all the family, for a grand total of IS81,400. (The lady must go bra-less at this price, and nobody gets socks or shoes.)

Both the Jerusalem and Rishon branches operate from 8 a.m. to 8 p.m. non-stop on weekdays, till 3 p.m. on Fridays, and on Saturday evenings. Payment is by cash or personal cheque; no credit cards. □

MARTHA MEISELS